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# BULLETIN OF WESTERN ARTS ASSOCIATION

WILLIAM H. VOGEL .....President

FRANCES MASON .....Vice-President

L. R. ABBOTT ....Secretary-Treasurer

## T H I R T I E T H ANNUAL REPORT

1924



Published by the Association on  
February 15, March 5 and 15, April 5 and 20, July 15 and October 1st



Report of  
L. R. ABBOTT, Secretary  
234 Division Avenue, N.      Grand Rapids, Michigan

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### SUBSCRIPTION PRICE \$1.00

Entered at Postoffice at Grand Rapids as 2nd Class Matter under act of Congress  
March 3, 1879. Acceptance for mailing at special rate of postage provided for in  
Section 1103, Act of October 3, 1917, authorized May 12, 1921

## Notice to Members !

Are you receiving all of the publications of the Western Arts Association? If not, perhaps you have not paid your membership dues, or the secretary has not received your correct address. If you have changed your address during the past year notify Secretary Raymond T. Fell, Dayton and Baymiller Streets, Cincinnati, Ohio.

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# Officers and Standing Committees—1924

## OFFICERS

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 Miss Enid Lunn, Home Economics, State Supervisor of Vocational  
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Cincinnati, Ohio

## PROGRAM

# Thirtieth Annual Meeting of the Western Arts Association

### TUESDAY MORNING, MAY 6

Convention Registration at Hotel Miami.  
Visits to Educational and Commercial Exhibits.  
Visits to Schools and other places of interest.

### TUESDAY AFTERNOON, MAY 6, 2:00 P. M.

#### General Session, Roosevelt High School

Music—WEAVER SCHOOL ORCHESTRA.

Invocation—REVEREND CHARLES W. BRASHARES, Grace M. E.  
Church, Dayton, Ohio.

Addresses of Welcome—MAYOR FRANK B. HALE, Dayton, Ohio.

SUPT. PAUL C. STETSON, Dayton, Ohio.

Address of the President—WILLIAM H. VOGEL, Director of Art,  
Cincinnati, Ohio.

Address—"Design and Color." The lecture illustrated with color  
arrangements. RALPH HELM JOHONNOT, Professional Colorist  
and Designer, Pacific Grove, California.

Brief Business Session. Appointment of Committees.

Election of Nominating Committee.

### TUESDAY EVENING, MAY 6, 8:00 P. M.

#### General Session, Steele High School

PRESIDENT WILLIAM H. VOGEL, Chairman

Music—JOHN PATTERSON ORCHESTRA.

5-minute Speeches from some of "The Faithful."

Address—"Education and the Creative Impulse." MR. FRANK B.  
SLUTZ, Director of Moraine Park School, Dayton, Ohio.

### WEDNESDAY MORNING, MAY 7, 9:00 A. M.

#### General Session, Roosevelt High School

PRESIDENT WILLIAM H. VOGEL, Chairman

Music—BOY CHORUS, GRADE SCHOOL.

5-minute Speeches from some of "The Faithful."

Address—"Application of Color and Design." MR. RALPH HELM,  
JOHONNOT, Professional Colorist and Designer, Pacific Grove,  
California.



## PROGRAM—Continued

Address—"The General Shop for Manual Arts." MR. EARL L. BEDELL, Department of Vocational Education, Detroit, Mich.  
Address—"Have We Started?" ARTHUR DEAN, Professor of Vocational Education, Columbia University, New York City, New York.

### WEDNESDAY NOON, MAY 7, 12:00 M.

Luncheon for Art Teachers engaged in Teacher Training  
League Tea Room

MISS EFFIE SCHUNEMAN, State Teachers' College,  
Cedar Rapids, Iowa, presiding  
Per Plate, \$1.00.

### WEDNESDAY AFTERNOON, MAY 7, 2:00 P. M.

Art Round Table, Roosevelt High School,  
Choral Hall, Room 317

FLORENCE WILLIAMS, Department of Art, University of Chicago,  
Chairman

General Topic—"Training Appreciation."

Address—"Appreciation of Art in the Community." MRS. M. F. JOHNSON, Director of Art Association, Richmond, Indiana.

Address—"The Dayton Plan for Developing Public Appreciation of Painting." THEO. HANFORD POND, Director of Art Institute, and BRAINARD B. THRESHER, Vice-President of Dayton Art Institute.

Address—"Developing Art Appreciation Through Expression." (Illustrated.) MR. OTTO EGE, Cleveland School of Art.

Discussion. Business Meeting.

### WEDNESDAY AFTERNOON, MAY 7, 2:00 P. M.

Manual Training Round Table, Auditorium,  
Roosevelt High School

THOMAS J. RUCKER, Manual Training Department, St. Louis, Missouri, Chairman.

Address—"The New Teacher of Manual Arts." ALBERT F. SEIPERT.

Address—"Eighth Grade Attainment." ELMER CHRISTY, Director of Industrial Arts, Cincinnati, Ohio.

Address—"The General Shop." EARL L. BEDELL, Department of Vocational Education, Detroit, Michigan.

Address—"Summary and Interpretations of Present Tendencies."

## PROGRAM—Continued

CHARLES A. BENNETT, Editor of *Industrial Education Magazine*, Peoria, Illinois.

Discussions led by R. A. KISSACK, R. W. SELVIDGE, and CARL T. COTTER.

### WEDNESDAY EVENING, MAY 7, 6:00 P. M.

Grey Manor  
Home Economics Dinner  
Per Plate, \$1.00.

### WEDNESDAY EVENING, MAY 7, 8:00 P. M.

General Session, N. C. R. School Home

PRESIDENT WILLIAM H. VOGEL, Chairman

Organ Recital—ROBERT E. KLINE.

5-minute Speeches from some of "The Faithful."

Pageant—"The Patriotics." By JOHN J. PATTERSON SCHOOL. 300 in the cast.

Address—"A Course in Practical Art for Elementary Schools." Illustrated Lecture. MISS MABEL ARBUCKLE, Supervisor of Applied Arts, Detroit Public Schools.

### THURSDAY MORNING, MAY 8, 9:00 A. M.

General Session, Roosevelt High School

PRESIDENT WILLIAM H. VOGEL, Chairman

Music—DAYTON GRADE SCHOOL ORCHESTRA.

Address—"The Flood Prevention Work in the Miami Conservancy District." PRESIDENT ARTHUR E. MORGAN, Antioch College.

Address—"Costume Design." VIRGINIA CURRIER, Ohio University, Athens, Ohio.

Address—"Some Designs on Drawing Teachers." WILLIAM McANDREWS, Superintendent of Schools, Chicago, Illinois.

### THURSDAY AFTERNOON, MAY 8, 1:00 P. M.

Auditorium, Roosevelt High School

"THE CLOTHES LINE." A Style Show by Home Economics Department, Dayton Public Schools.

**PROGRAM—Continued**

**THURSDAY AFTERNOON, MAY 8, 2:00 P. M.**

Home Economics Round Table, Room 227,

Roosevelt High School

MISS ENID LUNN, State Supervisor of Vocational Home Economics,  
Chairman

"Art in Home Economics." MISS ALICE ROBINSON, Department of  
Art, Ohio State University.

Discussion—15 minutes.

"Teaching Clothing Design." MISS AMY SWISHER, Miami Uni-  
versity, Oxford, Ohio.

Discussion—15 minutes.

Address—"Art Appreciation Courses as Background in Home  
Economics." MR. ROSSITER HOWARD, Curator of Educational  
Work, Cleveland Museum of Art.

Discussion—15 minutes.

**THURSDAY AFTERNOON, MAY 8, 2:00 P. M.**

Vocational Education Round Table, Auditorium

Roosevelt High School

A. B. MAYS, University of Illinois, Chairman.

Address—"Part-Time Apprenticeship Training." HOWARD L.  
BRIGGS, Director of Vocational Education, Cleveland, Ohio.

Discussion.

Address—"The Place of Foremanship Training in the Vocational  
Education Program." PROFESSOR D. J. MACDONALD, Ohio  
State University.

Discussion.

Address—"The Relation of Industrial Arts to the Vocational In-  
dustrial Education Program." HARRY E. WOOD, Director,  
Vocational Education, Indianapolis, Indiana.

Discussion.

Lecture—"Current Criticisms" WILLIAM McANDREWS.

**THURSDAY EVENING, MAY 8, 6:00 P. M.**

Annual Banquet, Hotel Miami

Address—"Art for Life." PAUL C. STETSON, Superintendent of  
Schools, Dayton, Ohio.

Address—"All of Us." WILLIAM McANDREWS, Superintendent of  
Schools, Chicago, Illinois.

One-Act Play—"The Rose." Students of Speech and Dramatic  
Art, Steele High School; directed by Miss Grace H. Stivers.

DANCE AND RECEPTION. Ball Room, Hotel Miami.

**PROGRAM—Continued**

**FRIDAY MORNING, MAY 9, 9:00 A. M.**

**Art Round Table, Roosevelt High School,  
Choral Hall, Room 317**

**FLORENCE WILLIAMS, Chairman, Department of Art,  
University of Chicago.**

**Report of Committee on Training for Teachers. MISS MARY C.  
SCOVEL.**

**"Demonstration Lesson in Elementary Construction," MISS EDNA  
O. ZIMMER, Teachers' Training School, Cleveland, Ohio.**

**Address—"How to Use the Measuring Scale for Freehand Draw-  
ing in the Classroom." GERTRUDE CAREY, College of William  
and Mary, Williamsburg, Virginia.**

**Discussion.**

**FRIDAY MORNING, MAY 9, 9:30 A. M.**

**Printing Round Table, Room 227**

**Address—"Art Possibilities in Printing." HENRY G. GEILEN,  
Chicago Normal College, Chicago, Illinois.**

**Address—RICHARD DOLECKE, Fairmount Junior High School,  
Cleveland, Ohio.**

**Address—"Some Disturbing Factors in Teaching Printing" C. R.  
WALKER, East High School, Cincinnati, Ohio.**

**FRIDAY NOON, MAY 9, 12:00 M.**

**Hotel Miami**

**Pratt Institute Alumni Reunion Luncheon**

**FRIDAY AFTERNOON, MAY 9, 2:00 P. M.**

**General Session, Roosevelt High School**

**PRESIDENT WILLIAM H. VOGEL, Chairman**

**Music—GIRLS' CHORUS, DAYTON GRADE SCHOOLS.**

**"Rip Van Winkle." JEFFERSON SCHOOL MARIONETTES.**

**5-minute Speeches from some of "The Faithful."**

**Address—"Art and Our Problems of Today." Illustrated Lecture.  
GERRIT A. BENEKER, General Electric Company, Schenectady,  
New York.**

**Business Session and Election of Officers.**

**ADJOURNMENT**

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## ADDRESSES OF WELCOME

FRANK B. HALE

MAYOR OF CITY OF DAYTON, OHIO

Mr. Chairman, ladies and gentlemen. In behalf of the City of Dayton, it certainly gives me great pleasure to welcome the teachers and others who are interested in this way to the convention which is being held in our city at the present time.

As I came through the corridors of this beautiful new high school building and noted the beautiful exhibits of art which the pupils of the different schools have produced I could not help but feel that we owe a debt of gratitude to the drawing teachers and others who are interested in instilling into the minds of children the love for things artistic. Your chairman said that he felt you were quite fortunate in selecting Dayton as the place of holding your convention this year. I also feel that you were fortunate. Dayton is a city of perhaps six hundred and fifty manufacturing institutions; and because of these wonderful institutions which we have in our city and the demand for skilled mechanics created by these, there have been established in Dayton schools for the purpose of training and turning out these skilled mechanics, later on to fill the many positions in the industry of our city.

Dayton is also proud of its beautiful homes. I think perhaps sixty per cent of our people own their own homes. This has largely been made possible through the cooperation of the building and loan associations established here. I think there are something like eighteen building and loan associations here in Dayton, whose aggregate resources are about \$70,000,000.

Just about eleven years ago Dayton was visited by one of the greatest catastrophies of modern times. If you remember the great flood of 1913, you will recall how the entire civilized world was fairly stunned by the news. At the time it seemed that it was almost a hopeless job to rebuild our city and have it take the important place it had held. But before the waters had hardly begun to subside, a committee, headed by the late John H. Patterson, the late head of the National

Cash Register Company, which has done so much good for just such work as you folks are interested in, were laying plans for the reconstruction of our city. They soon had a fund of over \$2,000,000 pledged to go out and find ways and means to prevent a repetition of such a disaster. We are just now seeing the results of the wonderful work started by these men.

One of the greatest engineering feats of modern times was then accomplished. I am referring to the five great reservoirs and basins about the city of Dayton... These wonderful reservoirs will in the future prevent a repetition of such a catastrophe as befell Dayton in 1913. And we have every hope of seeing Dayton becoming one of the principal cities, not only in the State of Ohio, but in the whole country as well.

And it is certainly with great pleasure that I greet the strangers within our gates. And I trust that the meetings of this association will be profitable to all who are here to attend and that you will take back with you ideas which will thereby help you in this wonderful work which you are interested in.

I thank you.

---

PAUL C. STETSON

SUPERINTENDENT OF PUBLIC SCHOOLS, DAYTON, OHIO

Delegates to the Western Arts Association convention—and delegates at large—I don't know which class you fall into; but I have heard delegates at large defined as those who did not bring their wives; and in this case it will probably apply to those who did not bring their husbands. But whether you are a delegate or a delegate at large, we extend a very cordial welcome to Dayton. And I trust that the hammering you hear is not knocking your arrival but that it is the beat of the tomtoms welcoming you to our city.

The local members have worked hard and long to make of this meeting a success, one that will always be remembered as the best that ever was held by the association. They want it to stand out in the annals as a complete success. So they have invited you to hold your meetings in this new high school, although this building has not been officially opened or even dedicated. Therefore, the first meeting to be held in this building is that held by the Western Arts Association.

There seems to have been, however, some question about adequate hotel accommodation. In the lobby of the Miami Hotel last evening I was talking to a group that claimed to be delegates at large to this convention. One of them asked if there was any difficulty in getting hotel accommodation. I asked, "How are the hotels?" Then somebody spoke up and said, "Nobody ever sleeps at a convention of the Western Arts Association. All the delegates and supervisors can sleep when they get back home."

I think this is a very base libel upon a group of hard working people. But we sincerely trust you will thoroughly enjoy your stay here in our city.

We are just beginning to realize that art and its allied art, industrial arts, has a real place in education. It seems that so many people consider art and industrial art as a mere adjunct to the courses, when in reality it should be recognized that it is just as vital a part in education as arithmetic or history.

We may not have very much to teach you from the exhibits we have prepared and which you saw coming down the corridors; but I know that we have a great deal to learn from you; and your coming here is going to be a continued inspiration to us. And I hope that it will greatly benefit the great field of education in which you are interested.

We bid you doubly welcome.



## PRESIDENT'S ADDRESS

### "IDEALISM IN EDUCATION"

WILLIAM H. VOGEL

DIRECTOR OF ART, CINCINNATI, OHIO

A love of beauty creates a desire for finer living in a moral sense; it is uplifting and brings men nearer to their creator. The first duty of all who come in contact with the growing child, is to foster his inherent love of the beautiful and especially does it devolve upon the teachers of the allied arts to radiate enthusiasm for the appreciation of and desire for beauty wherever it is found. The children must be steeped in the love of beauty and crave a desire to create beauty in all things pertaining to themselves.

Do inanimate objects live? Is there a soul in the block of marble, in the lofty oak, in the drooping willow, in the water lily? Is Jack preaching a sermon from his pulpit just now with the host of wild-flowers for his congregation? The dullest clod must feel a thrill in the presence of the Lincoln memorial in Washington. The life of the man surges back and fills the beholder with reverence and awe and a desire to emulate this leader, if ever so little, takes possession of his being. All over the world are these blocks of marble imbued with the soul transferred to them by those who are possessed of vision, understanding and skill. On the walls of our great galleries are living, breathing contributions from the souls of great artists. That great oak beckons us to admire his majesty, to sit in the shade of his wide spreading arms, and when we visit the beautiful churches of the land, the fine public buildings, the lovely homes, we see him and his kindred in new form, their souls whispering to us to perceive them in their new beauty in the form of chancel and pew, in pillars and arches, and in lovely furniture.

The lovers of nature flock to the woods to hear Jack tell of the wonders of creation, to preach anew the resurrection, and prophesy again the riches that are to come to man. If tuned aright, the soul of man everywhere mingles with the soul of his creator.

This is education; to teach the child that it is his privilege to come in touch with the Infinite. Reading, writing, and

arithmetic are of value in helping him to attain this end. It is only the small minority who need to major in mathematics, or become expert penmen or public readers, but the vast majority will walk in the paths of life, with much drudgery to overcome, many temptations to face, much sorrow to endure. So the wise educators are learning that the most important factors in the curriculum are those which help the child to find his soul and to give expression to it in his own individual way. This is so well expressed by Randell J. Condon in the following: "City school systems must have an educational program that shall reveal beauty and truth; give intelligence and skill; cultivate social and civic ideals and give a broader and richer personal life; a program that conserves the interests of all the children—the exceptional, the average, and the physically or mentally handicapped."

In the present day, industrial and art education are taking front rank in the school course. All the new modern buildings are being equipped with adequate space for art and industrial training. The necessity for each child to have some knowledge in these branches is being carefully considered; and those so minded may major along these lines.

In this association we have representatives of this vast new field in which there are wonderful possibilities for reaching and influencing a large percentage of the future citizens of our land. The importance of this phase of our modern education is not fully comprehended even by ourselves. If it were, this auditorium would not contain all those who were eager to attend this convention. Not only would every teacher of these arts strive to be present but the attitude toward his chosen profession and his faith in its possibilities and his ability to "put it over" would create a desire in the minds of teachers of all branches to attend a meeting convened by people with such a tremendous future.

It is perhaps not too much to say that the teachers are the greatest factors in the lives of our children. They mold the thoughts and actions of our future citizens. They play upon the souls of these children at the most impressionable period of their lives. If this is true of the teacher in general, how much more does it apply to the teachers of the industrial arts and crafts. Spirit is the elusive thing whose presence we sense; it penetrates our being and fills us with a fever of unrest urging us to seek ever the unknown. In its presence we forget the things of earth and real values are uncovered to

our gaze. Some persons and places are charged with this ethereal presence and nothing without it matters.

The tremendous strides made in science the past few decades have brought man to a realization of the wonders that still await him. But perhaps the radio, more than any other of our recent discoveries, has filled us with awe. Its power to bring the voices and thoughts of others to us from far distant places, seems almost uncanny and we may well wonder if its influence fired the imagination of so impressionable a person as Sir Conan Doyle to the point where he seriously believes that communication with the spirits of another world is possible. But more than any discovery of modern times it impresses upon us the fact that spirit is the living, creative thing that never dies but encompasses the earth forever. The body of Caruso is no more but his song liveth on. We have forgotten the builders of the Gothic cathedrals but their spirit still tells us of the God they wished to glorify.

Touch the soul of a child and he is yours! Let his soul mingle with yours and a current is created whose force cannot be estimated. Emerson says, "He who communicates, teaches." Hundreds of children have been lost to the cause of education because no vibrant chord was stirred. Here is our opportunity. These children may see no need of grammar, arithmetic, or geography, but the lathe, the printing press, the sewing machine, the clay, the box of paints, the tools with which their hands may fashion the things for which their souls long, beckon them. It is said, "the thoughts of youth are long, long thoughts." Their active imaginations are creating their future lives out of these early beginnings. The making of the poster, the piece of jewelry, the flower stand, etc., are merely the means to an end.

"As a man thinketh, so is he." "Not in nature but in man is all the beauty and worth he sees." "What has he done?" is the question the man must answer for himself or for the body of men he represents if he wishes to gain the approbation of his fellow men. Have we tried to think the thoughts of the "Greatest Teacher," must be uppermost in our minds. In our teaching of the allied arts more than in any other branches can we lead the children to find

"Tongues in trees,  
Books in running brooks,  
Sermons in stones,  
And good in everything."

We must eternally be striving to set the highest ideals before ourselves and our pupils. Dignity and real values must be the keynote in all our work. Merely to complete a project is not the goal we seek. The greatest joy and profit in life are experiences gleaned in the journey like flowers we gather along a beautiful country road.

The members of this and kindred associations have striven valiantly to attain these ends and they have been rewarded by a recognition of their efforts. Due to the high professional standing of many of the members a new impetus has been given the work. They have come to be regarded in the light of specialists, the last word in any profession. To reach this high standard means increasing toil. In this world we get nothing for nothing. As Lowell says, "Only God can be had for the asking."

We complain that teachers are underpaid, that they lack the recognition that is accorded other callings. This condition is due partly to the fact that spiritual values are not yet fully appreciated by the general public; but partly due to the attitude of the teachers themselves. Eternal vigilance is the price exacted for the high places in life; never allowing an opportunity to pass whereby we may gain champions of our cause; attracting the best recruits to our ranks and demanding zeal from all. Hear the words of President Coolidge, "The standards which teachers are required to maintain are continually rising. Their work takes on a new dignity. It is rising above a profession, a calling, into the realms of an art. It must be dignified by technical training, ennobled by character, and sanctified by faith. It is not too much to say that the need of civilization is the need of teachers. The contribution which they make to human welfare is beyond estimation."

The most successful persons are those who have an abiding faith in themselves and in their work. This faith pervades their whole being and communicates itself to others. It manifests itself in their devotion in safe-guarding the interests of their calling and raising its standards. These successful ones fling their banners to the winds and bid the clansmen in their profession gather at the trysting place and challenge the world.

We have come to this meeting place today to consecrate ourselves and pledge ourselves anew to what we consider the highest profession in the land; to mingle with our kindred; to drink in new inspiration; to impart courage and hope for a finer and more spiritual insight into the great work allotted

to us and at the end be able to say of our lives as our own  
Sylvester said of his beloved river:

"The river, they claim is turbid and dark  
The river is grimed and gray;  
But I have seen a crown of gold  
On its head, at the close of the day."

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## DESIGN AND COLOR\*

RALPH HELM JOHONNOT

PROFESSIONAL COLORIST AND DESIGNER,  
PACIFIC GROVE, CALIFORNIA

Every object that you see before you is placed there because it belongs there; it is not accident that brought them together. Two of the stores kindly contributed the rug, the furniture, and the various pieces of pottery; and we are indeed grateful to them.

To help you enjoy those textiles and bring out the interpretation which I have in mind, this drop used as is a contrast in its very color and character, and acts in the nature of a foil or complement to the textiles. That is all that I will say at this moment concerning the schemes of colors before you.

I appreciate this opportunity to talk to you. Teaching at Pratt Institute for ten years and working several additional years in color designing has given me an opportunity to meet many of you; and at this time I am pleased to renew many old acquaintances.

I think it is splendid to hold your convention in a city of this type. I have heard much of the fine building that is being done here and I hope to know more of that.

I would say too that I wish that Mrs. Johonnot could be here with me; for when she is not here I feel that the work is only half represented.

In showing you the textiles this afternoon—for instance the piece in the center of the group—that is one of the interpretations that we particularly enjoy. In making a design of that kind we work together, never one alone. I will perhaps start it and work up to a certain point. Then she will take up where I left off; then I will return to the design and work a while. And so on.

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\* As a basis for his talk Mr. Johonnot presented a remarkable stage setting effectively illustrating Composition and Color Harmony. It consisted of draped pieces of colored fabrics so juxtaposed as to reveal the fullest possibilities of each color. Carefully selected furniture, rug, vases, bowls, candlesticks, pictures and masses of flowers were also arranged in a wonderfully harmonious and attractive manner, making of the stage a veritable shrine of beauty.

Today my talk is to be on what I consider my view-point of art. The address tomorrow is to indicate how we get at that point of view in the way of study, of doing, and of teaching. I intentionally placed them in that order—study, doing, and teaching.

What a person is really doing makes a great deal of difference to us in our analysis of what is done or our point of view toward a subject.

After being a teacher for a number of years at Pratt Institute, which stands for so much that is thorough and good in art, my trend was first toward making many things I wanted in the way of painted pictures. After meeting Professor Dow at Pratt Institute I was led to think that there was much more to painting pictures than actually painting a scene. That ideal lead to other forms. Incidentally I consider the time I spent teaching at Pratt Institute of the greatest value to me, and I would not for anything have given up my opportunity of teaching there.

While here, I was led to the subject of color designing and eventually to the subject of interior decorating, putting together the things in a home, and assembling them from a point of view concerning color and form. The last two years before leaving California I have been interested in the building of homes under some of the pleasantest of conditions. Among the unspoiled rocks I tried to plan a house that would not spoil the scenery but that would enter into it and add to it a home which might be a comfortable place to live in and enjoy.

This has happened in so many parts of the country: the changes that have been made have taken away that which is really beautiful. The really beautiful is no longer. One of the most important things in art is the study of the really beautiful as we find it in its original setting. I do not feel that we should uproot those beautiful things, but that we should feel that the original beauty should remain there.

So much for what I am doing. I am coming before you as one interested in the work from two different points of view. I have been a teacher long enough to sympathize with the problems of teaching in schools of art or schools anywhere. At the same time my interest is even more toward

the producing and use of the beautiful. When our teachers and all people interested in any form of art work are able to practice what they believe in, I think that there will be the greatest harmony and that it will help us to go forward in our teaching.

So in talking to you about the art work this afternoon I am not bringing forward any argument; what I am talking about is something that has always been here, even along the special line to which I am giving my attention and thought. People want little homes in pleasant places. Small as a city apartment might be, it can still be made beautiful from an artistic point of view.

That is the art in which I am finding interest; and perhaps you will wonder why I am leaving that kind of art work and am here now when I am so interested in houses. My work may be something like building a house around a single piece of pottery or one piece of furniture. Occasionally that work can be brought to a completion without one group or design entering into another.

I don't believe in getting into ruts. In no two places are conditions exactly the same. So that when I go out to places like this city, for instance, I would have to find an entirely new viewpoint.

If you don't know already, I wish to say in regard to the things I am going to show you later, the things which are before you now form a beautiful symbol. Everything is there for a purpose; nothing is there by chance.

I am vitally interested in the beautiful in every country. Each country has its distinctive form of beauty; and every part of this country should have its own distinctive architectural effects. What is appropriate in one place is not necessarily appropriate in another; and the architecture of one section should not be copied in another simply because it looks well in the first. I think buildings ought to be different in different parts of the country, in harmony with their natural environment.

One of the advantages of travel is that we may learn more of the art and architecture and environment of the places we visit. Sometimes in our own homes, however, we are tempted to copy or try to obtain some effect found in some great castle in Europe, or its environment. I think that we should have not only an art which would represent our



country, but our country at this present period. I am not satisfied with the way we build homes, borrowing something from European architecture or from some other period. That isn't art.

I have repeated this illustration several times: suppose for some reason some section of our country should be covered up as was Pompeii; and then hundreds of years afterwards scientists or artists should dig out the ruins. What would people of later centuries think? Would they really find any art or would they find only what was borrowed from what has been done before?

Knowing that the things of the past have lessons for us, there are reasons why these things were fine—not because it was European or great at the time it was done. But it can be said of any period that there were good things and bad things in art. Even if you should collect the art of any one period, no matter how good, you will find both the good and the bad in that period. We should learn a lesson from each period, lines of harmony and proportion which enter into it.

You are probably interested in what I have been doing during the past five years, and then reporting this to others, and other reports in turn come back to me. These reports are of two different types. Some say that what I am presenting is elusive. They say you can not put your finger on anything definite. Other reports come of not wanting to have any more Johnsonot interpretations. But you can't suit all the people all the time. It is really those people who know nothing about what I want to present who say these things. You can't understand any movement of this kind without studying.

In saying that I represent a movement in art, I am not stating too much, because I know there are perhaps hundreds of thousands of people who are doing, not just the things I do, but the things I stand for.

All of this is leading up to a very important fact which I would like to have you get. I want you to stop talking about these specific things, and talk about the principles I stand for. Some of my pupils say that I never teach the same thing twice, that five years ago I said a certain thing, but now I tell them something different. Well, that is as it should be. As I go along I change my point of view; but the principle underlying all this is always the same.

I brought two suit cases of textiles and silks. I want to show you some of them this afternoon and in doing so present to you the introductory theory underlying the points previously presented.

There are principles—if I had any other word to use I should rather use it but we so often use certain words for want of something better—or I might say there is an understanding to be gained from fine things which have been done. And that understanding is the basis of the modern art work in which I am interested. I am trying to replace the thought of principles with the thought of the understanding of the idea in relation to my work. As to these principles I wish very much to give credit to two men, who had more to do with every phase of art in the United States than for which people give them credit. They had their lectures and courses, and their students have later given courses, until some of their ideas are so widely broadcasted that we hardly think of their having been originated by these two men, They are Professor Dow and Professor Fenellosso.

Professor Fenellosso was engaged to compare art in the different countries. He left England to study the work of the Japanese artists. After visiting Japan he was employed by Japan to visit Europe and compare their work. Any of you who are vitally interested will find the books which will give you facts which I think we all should know. Many of us think of Mr. Dow only as a splendid teacher; but the work behind that is based on his study in Europe. That is what made him the teacher that he was. But I feel that the two men, Professor Dow and Professor Fenellosso, working together, have brought out something that has existed all this time. Their principles are not something suddenly invented; they are in air; they are there ready for us. But it takes a number of people to bring out a thing of this kind. Without Professor Fenellosso the result could not have been what it was; the two men together brought it about, and the culmination is to be found in Professor Dow's book.

There is much talk in colleges about color. Why talk about when doing is the important part? To be frank, in going through schools, I find there are some things so fine and others so lacking. And that is what Professor Dow and Professor Fenellosso brought to our attention.

There are some who say that I have changed from time to time. I am glad that it is so. It is meant to be. There is nothing so bad as getting set ways of doing things. Some

say that every exhibit Professor Dow exhibited in New York was different. There was no one way about his work. But we said that he did not want any particular way of painting. Each new year brought out the new way in which he wanted to do it. There is something back of what Professor Dow and Professor Fenelloso taught us; and I owe to them everything of what I mean to do.

The biggest thing is dark and light. Whether we say light and dark or dark and light, it is all the same. The important part that dark and light play is what we must all understand.

There are reasons for every flower in this picture, and why that lamp is on that stand, why that vase of flowers stands there, and why the candle sticks are where they are, I can give you absolute reasons, and they are not based on my own personal ideas or thought. I do not feel that I would have any right to stand here and tell you about my own likes and dislikes.

Painting is not the only art in which these principles are employed. They apply to all those things which people do. Every great change has represented itself in special types of art. It is the understanding of those things which give us reasons for what we do. And I say that although people differ regarding many of the parts or details, in the greater ideas they do agree.

I have spoken of the understanding of the principles, of the sources and the influence exerted by Professor Dow and Fenelloso. And I have come back to the idea of principles again.

Art is not something for just a few to study. We are all of us designers and all artists. Whether it is the grocer arranging his window or the person who makes the shredded wheat posters, we are all artists. Every new house, every old house is a problem in art. Every time we buy a new rug we are practicing art. Every time we buy a new suit or a new coat art is required. There is an opportunity for all of us. Art is something that we all have to have. I know it is not an easy thing to have the things that are right. It takes time to do things right. If instead of buying the first rug that strikes our fancy, we would consider what was already in the room and what will harmonize with them, we should then get the right one. That is the art of it.

To explain what I mean. The colors which surround us and the forms which we find about us are all having a definite influence on every one. They are bringing us something which helps us to be our right selves. I know that to have those things right, as in a school room, is going to have an influence for good. A school room is a place where people live. I think that we have a tremendous responsibility toward children in saying what shall go into the schoolroom. We take care of their lives while in school, and their surroundings should be the best. They are affected by their environment more than we give them credit for.

But after all, are we using their time to the best advantage? There are millions of school children I feel sorry for. They are shoved into gloomy rooms that are anything but pleasant. Perhaps I am not the person to come before a meeting of this kind and give my views on the subject. You are yourselves showing in this city what modern education can do in making those surroundings right. Perhaps you say that we can't have it in some places. But I say that any person who is taking any responsibility toward children as great as we take; when we say that those children must go to school for so many years; then I would say that there is something wrong in our system of education if we don't provide proper places for them to study. We are too prone to accept things as they are.

I spoke before to you about dark and light distribution; and I will speak more about it in actual practice tomorrow. Dark and light distribution is the whole foundation of this work. You may not for the time understand why, but it underlies all proportion. Proportion never would be evident to us without dark and light distribution.

We have to have this, then, as a foundation. Some people want to have it handed out to them as you do a piece of paper handed you. So it is with art. You cannot hand out the understanding of the thing. I am presenting a way of studying dark and light by means of cut papers. Some people think it is only child's play to work with cut papers. It may be only a flower on the surface; but it requires thought to work it out.

You have to have a definite theme to work on. We have to work upon a plan until that plan takes us out into color. I think there are more people who want to study because of color than for any other cause. But it is the design behind it that is the important part. For you could not get good color

designs without studying design. Because it is the basis of the relation of one color to another and the relation of color to the tones that make it.

I can make a different effect of color by a re-arrangement of these same colors. I don't approve of the light on complementary colors. Different shades are simply different combinations of color. That is one of the few things we all agree upon. Color effects which we can all enjoy must necessarily consist of one or more of the three basic colors, yellow, blue and red. When we get too much of one or the other of these colors we would say that it becomes red, or yellow, or blue, as the case may be.

Say, for example, that I am going to build a house. One of the best problems I ever had was to plan an outdoor school for children. I took into consideration everything about the natural environment, not only that but I talked three days with the splendid women conducting the school finding out what they wanted to do, and my plans entered into helping them use what was there on the ground. Everything about the place must be taken into consideration in planning the colors that should go into anything of this kind.

We are in the habit of talking about reds, yellows, and so on, and what they do in a picture. I would like to tell you what I think these colors should mean. Red is the color I use least of. It will give in any area a focus or a climax in the thrill that you hardly get in the use of any of the other colors. It is a tremendous mistake to have long rows of red brick buildings. It is the misuse of a strong, common note.

We can use yellow and blue in quantity. Yellow means joy and contentment to a tremendous extent. Use that in a picture and see if you don't put joy and contentment into it.

Blues give restraint and repose and dignity to a picture. We ought to give up the idea of saying that we have the blues. Blue is not the distressing note that we can only give to the south side of the house. The idea that the blue rooms always should go on the south side of the house is an erroneous one. You may want to have something in blue even if it does not have a great deal of sunshine.

Then what about a color like purple? People have said a great many things about purple. People used to say that it made people go crazy. Why not emphasize the fine side of these things? Violet is one of the most splendid of those colors to use. But violet is one of those colors against which

the people of this country have had a prejudice. I don't think any color is a bad color. Any color is a good color when used in the proper combination.

When I say yellow, I don't necessarily mean yellow as a pigment. When I think of a yellow, I may be thinking of a textile.

We should not have fancy names for colors. Every color in existence is a good color. It depends, as I said, on its quantity and its relation to other colors. Remember that all the colors in the world come from three colors. Every other known color comes from these colors, so there is no other word we can use in their place. That is why I am not in sympathy with such names as heliotrope, nor with the idea of your having, say, one-tenth green yellow, and so much of some other color, and so on. Can you put into words when a piano is in tune and when it is not in tune? Some people can perhaps say they can do this; but what I want to bring out is the real difference between color harmony and an attempt to analyze a shade.

I have placed here intentionally what is on the platform. The black I did not bring here; it is a part of the setting arranged for other persons. This is not intended to be a room. This is set up here just to give you something to talk about or to analyze while I am working for an interior effect. The background being black, I have made the next dark blue and purple, placed there because they are appropriate colors leading into black. I did not reach over into yellow or orange or red.

Do you notice that in a number of places I have put green-blue next to them? The rainbow is not the idea to work on. That is nothing in itself. Gray has an important place.

Don't immediately fall to the conclusion that I am in favor of quantities of color. But these colors lend themselves to good use. There is a little bit of yellow-green in the material of that castle design, because it is a lake of color.

It is with intention that these tulips are here. If you could examine these tulips closely you would find that part of them is almost light blue. You would not paint it just two shades of pink. None of the flowers really gives shades of one color alone.

I have some selections I want to lay out so that you can see them. This will partly explain what I mean.

(The speaker displayed many pieces of textiles in various combinations for color effects.)

Why am I interested in showing a painting of this kind? It is because every picture can be used in a color scheme in this way. Does it look like any place you have ever seen? No. If it is only a fairy story picture you can enjoy it just as much as if it were a painted sketch of something real. It shows the color effect of putting two yellows together.

The most important thing I want to bring out to you is this: that art and color enter into all the things of life. We should all understand the causes; we are all practicing art; we can't in modern life say that we don't need to, or that we can let it alone. It is something that we use every day and that we want to use. It is no longer the fashion to say, "I don't know anything about it."

Our talk tomorrow is about how we can get closer to it. This afternoon I have tried to give you something that would bring about the understanding of this. I may change this scheme on the platform tomorrow and trust I may bring you a little nearer this understanding.

## EDUCATION AND THE CREATIVE IMPULSE

FRANK B. SLUTZ

DIRECTOR OF MORAINÉ PARK SCHOOL, DAYTON, OHIO

In order to give you a kind of blueprint of what I have to say tonight I should first like to tell you that my subject can be divided into three parts, a diagnosis of a condition, a diagnosis of the human factor, and a prescription. It is always convenient to know in advance what a speaker is going to talk about.

The first thing I want to do then is to define a condition. We have gone crazy about quantity production here in America. Every one boasts of how many cars he can make, of how many rooms there are in his school house, or of how many pupils are enrolled. The idea seems to be to turn out more and more products without regard to quality.

In a certain college in England—over there the size of the class is limited to the size of the dining-room—(Laughter) one of the deans was asked, "Is your school growing satisfactorily?" "Oh, yes," was the reply. "Very satisfactorily. Two hundred and fifty years ago we had 124 pupils; now we have 128." (Laughter.) I was rather discouraged by what they call growth over there. In 1900 there were about 500 students in Ohio State College; in 1923 there were about 15,000. So you see we have grown tremendously in quantity production.

Another thing the American public insists upon is interchangeability of parts. If something happens to one part of the machinery, it must be capable of being replaced by a new part. Interchangeability of parts!

Some time ago I talked to a group of people about education. Down in the audience I noticed a man who looked worried. He was not just distressed; he was obviously worried. He wanted to ask me a question; and the question that worried him was this: "If I leave in May and move to California, can things be fixed so that my child can get credit for her studies here so she will not be put back in her grades?" That is interchangeability of parts.

I was talking one day to the Dean of a University. He said: "The geometry class must meet at least 42 minutes a day five times a week if the pupils are to get credit for their studies." I said, "Supposing there are only ten students in a class, and they meet three times a week. They get more



teaching than they would if you have thirty boys in a class. Can you give the ten boys credit?" He said, "No. That won't do."

It reminds me of the words of Paul when he said, "Now I see through a glass darkly."

I don't believe Main Street is a book of truth; but throughout Sinclair Lewis' novel there are suggestions of truth. There is too much truth in Main Street. He says, "You can go from Maine to California and you will find the same kind of a girl on the same kind of a front porch, carrying the same kind of magazine, drinking the same kind of a soda out of the same kind of a glass." Conformity!

We are watching for this thing of conformity and we lose what there is of real value. There is not enough creative production in this country. You in your work are doing a splendid work to measure creative interest. But we are all great conformists in certain ways. If you can absorb certain ideas and then repeat them orally or in writing, then you are said to have an education.

I am reminded of Emily Griffith's story. In her Opportunity School there developed, she said, an occasion when they were in a position to lend aid to a destitute family across the way. They made clothing and took it across to the family. But when the superintendent saw them sewing in that particular school she asked what they were making. Upon being told that they were making garments for the destitute family across the way she asked the class, "Did you make any button-holes?" Now this was in November. "Well," said the superintendent, "don't you know we don't come to buttonholes until February?"

There is so much content with that regular way of doing things. Everything has to follow a set curriculum in a certain way. We have carried like-mindedness to such an extent that we are standardizing too much, and not giving much time to individuality. I have a friend—I will not mention his name—who for a long time has been collecting drawings by small children. Children before they are six years old are quite noble artists. They are so close to the Kingdom of God that they are creating a form of art all their own. This man has taken drawings of these same small children a few years later, when they have been given some instruction; but then they have lost their creative powers. They are doing the thing the group is doing. They no longer are speaking in the free and happy way natural to a child.

I notice too, if you please, that we have become in America nothing more than servants of machines. The man and the machine have traded places. It used to be that the saw and the gauge were tools. Now the men are the tools and serve the machines. Arthur Pound has written very cleverly about the Iron Age, and he brings this to our minds forcibly.

I went into a manufacturing plant some time ago and I marveled at some of the things they were doing. I went into a room where they were turning out addresses for a mailing list. Two girls sat at machines called Addressographs, and by merely filling the hopper with stenciled plates and then turning on the power they could prepare an address list of several thousand names in a surprisingly short time. If a new name was to be added to the list, they simply put a little plate on a punch press and put the new stencil in its proper place in the drawer.

All these addresses were carefully catalogued and differentiated. Suppose you wanted to send out a circular to reach all the people who were grocers or druggists. You were not obliged to run through the whole long list and pick out all the grocers, or the druggists, or the butchers, as the case might be. There is a little lug at the top of each stencil corresponding to each line of business. There is a grocer's lug, and a butcher's lug, and a druggist's lug, and a candlestick-maker's lug. If you want to send out a circular to all the butchers, you just set the Addressograph to the butcher's lug, and the machine will pick out all the butchers and leave all the others.

And these two girls are doing what? They are serving a group of machines all the time. It is a changed situation.

Did you ever in your splendid home invite your father and mother to come and live with you? Everything was right and you did everything you could to make them happy. But they were not happy. Why not? If the thermometer reaches seventy-six and it seems rather hot in the house, mother and father don't feel free to go and tinker with the furnace, because it is your furnace. Once in a while people like to move their furniture around; but father and mother don't feel free to move it. They are living in a nest that isn't theirs.

I wonder if you have ever read that story by the Russian writer, Yzierska.

Her children invited her to come from her tenement on the East Side and to live with them. At times she wanted to

go out and buy things off the push cart on the street, fresh fish, vegetables, and the like, and carry them straight up the front steps as she had done on the East Side. She lived on the fat of the land. But she was not happy.

Here in America there is a wild rage for conformity. Men are constantly doing things which they are taught to do because they are trying to get higher wages.

In schools there are two lines or streams of life. Over here are the branches of study, the teachers, and the classes. Over there are the fraternities and the athletics and the various student organizations. The students live and bathe in this latter stream and occasionally take a plunge in the other stream. When boys foregather, they talk of the student stream and its activities; but when it comes to the faculty stream, there is silence and a smile. The reason is that in the faculty stream there is prescription and in the other stream there is independence and freedom and creative opportunity. There are here and there teachers who have a way of wading across from the faculty stream to the student stream. But they are rare.

I have noticed that people are making for themselves little things in this creative age. They are doing gardening, not because they want the garden, but because of the creative spirit. They like to take touring trips in those little cars that are not too comfortable. They create their own itinerary. And if they are wise they will have no itinerary. A man gets much pleasure out of tinkering with his own car. One of my friends took out his old pistons and put in new ones. He may not have saved any money doing it; but he has had the finest time in the world. He has been having a creative experience, and how fine a thing that is!

All this radio business in which our boys have taken part, has given them an experience and their fathers as well. That is one reason why the radio is so popular.

How many of you in this audience have put away a scenario that you have written but which the postman has returned? Some of you have written a story or play. You long to paint a fine picture, or to write a fine story. We honor the men who can do these kinds of things. We may be terribly niggardly about our money; but we do honor these men.

Now we have finished the first two parts of my talk to-

night and have reached the third part—the prescription. The environment surrounding us, and especially the children, cramps human effort; and we must see to it that that environment is changed.

But what can we as teachers do about it? Can we do anything? We can insist that we maintain the kind of education which will give people a chance for expression of those things which are in their souls. We are very much out of patience with the beginning of a re-arrangement in education.

First, we care more for boys and girls than for subject matter, and lay less stress on quantity production.

Why can't the highest prizes in our schools go to those who show initiative? Where do the highest prizes go today? On the platform you see the people who have been the best conformists for four years, the people who have followed the studies with the least objection and resistance. And the pupil who has been the capsizer by asking questions outside the set study, who has been the quizzier, he is invariably left out. Once in a while you get a pupil who is pretty good at both; he is a wise enough questioner and at the same time a good enough conformist to win recognition.

The highest prizes should go to the pupils who can bring in new ideas. Out at the National Cash Register Company a dollar is given for every new idea contributed. The dollar is only a nominal prize. At Moraine School the petty cash fund gives you a check for a dollar. The other day one of the girls came in with the best idea that I have heard of for months. (Story of the girl with the idea of the pupils grading the teachers.) That means that the grade is not a family affair indulged in by the faculty alone. It means that the student body is in on the affair. And the plan Moraine has adopted is the grading of the faculty once a year. We have a little paper with nine qualifications (listing of qualifications) with six marks, running from excellent to very poor. The paper has no place for a name. The pupil puts dots in the place marked where he thinks the grade should be. The chairman of the class shuffles these papers so that there will be no chance to determine whose paper it is. Then they are passed to the teacher. I have told each teacher that if he shows me his, I shall show him mine; and knowing human nature, I can depend on his curiosity. His grading shows us something that we want to see.

If you find that out of the whole class they have graded

you about 70, then it is time to improve.

Why should not the schools belong to the students co-operatively with the teachers? Can you imagine a more gruesome life than living four years, taking orders without a chance for initiative?

The Moraine plan in English is a very splendid one. The boys and girls have been seven years planning it. And Whose plan is it? It is not mine. It is their's. It is their scheme.

Every teacher can, of course, in his own department find opportunities for creative expression. Won't you offer the finest prizes you have to the creative minds? As Americans we can do creative things and not merely follow in a common herd which follows a leader in the same beaten track.

The other day I asked the class, "What prophet came to a great experience as a result of a domestic disaster?" They did not know.

If I had asked them about Jiggs and Maggy they would have liked that and would have known it.

The artist is the person who takes the involved experiences of these days and interprets their meaning. We need these great interpreters so that we may know that the world still has unity.

In the second place, those of us who can't be artists can be near artists. The world is producing two kinds of teachers, those who can measure everything, and those who are artists. And we have too few who can really get at the center of things.

In the coming civilization we shall enjoy a number of other things. We have grown crazy about possession. I shall have! I shall keep! I shall hold! We must substitute contributions for possessing.

We shall substitute for a political civilization a cultural civilization. We now have these political civilizations instead of a civilization of service. There is a vast difference. And you artists can bring this to pass better than anybody I know.

We shall create in the coming civilization friendship, just a little bigger, just a little finer.

This is the last word I have to say. I wonder why

chemistry has made such an enormous advance? In the first place, chemistry has in it a certain amount of creative opportunity. Chemistry has said, "I can make things that God Himself has not yet made." Do you think a man can keep from feeling like a co-laborer with God when he creates in his laboratory?

The boys and girls will then strive to make the best things they can make instead of being satisfied merely to repeat parrot-like certain things the teacher is telling them. For they can be co-laborers with God, in a civilization, a new civilization built up on making instead of upon possessing.

I want you to feel the importance of your contribution. It is a whole lot bigger than color and crayon and chalk. I think you have the largest opportunity for progressive contribution, because you are least hampered by the book of law. And I hope you won't miss your opportunity.

## APPLICATION OF COLOR AND DESIGN

RALPH HELM JOHONNOT

PROFESSIONAL COLORIST AND DESIGNER,  
PACIFIC GROVE, CALIFORNIA

For the reason that I have some things to show you I am going to show you these things in the beginning, because what we do first we are most sure to accept as right.

I have made a little different arrangement of the setting of the colors this morning. To those who were not in here yesterday afternoon the arrangement may be a little blinding.

I have also made a different arrangement of the candlesticks, the tulips, and some of the other pieces. I don't hesitate to ask you to look at what I put before you, because I want the things to talk. When I give a course of study it is what the things actually mean to people when placed before them that counts. If they don't mean anything without a lot of explanation, then they are a pretty poor arrangement. I am not pretending to make any one particular room or to express anything of that kind in relation to interior decoration; but this is an exemplification of colors which are harmonious; for color arrangement will apply equally well to all designing.

I call attention to the fact that the side screens are the same as yesterday. I made a little different arrangement of the yellow candlesticks. They are still colors of the same value, but different in hue, one being slightly different one way, and the other the other.

I have also placed the yellow tulips over there and have added more yellow to the center of the group. The yellow is not important in the arrangement, but adds warmth to it. By adding silver over there I am adding a neutral spot. Silver is neutral; but as I said yesterday, all colors are fine. It is all a question of how to use them. Gray is another neutral color; but gray is of just as much importance as any color we have. So with white.

I have placed before you here what really does not add to the design, but is important because it helps to center your interest. My arrangement is to show you at a closer range some of the things I wish to bring out. I have started by putting that landscape drawing below the center of the group.

Harmony in colors is of more importance than we sometimes think. By their harmony they are helping us to live more correctly, to put us in the right mood for things. If material things are right, it is a start toward thinking right.

If you want to call it a picture—it does not have to be a picture—you can call it by another name if you like. It can be an object which can be put upon a table. If it is appropriate it may look better there than on the wall. I approve of not having things so fixed in our arrangement that we cannot change them.

I have in the house I am designing a room as a special place to put things away so that if I desire I can completely change the hangings of any room. A room can be made practically empty, and if I desire I can equip it with two complete sets of hangings, or change them at will. So I can make a picture to go with something else, some other form of beautiful object, a piece of pottery, or a rug, or the furniture, or whatever we may have.

I have a number of things to show you, and I will show them to you one at a time. If we become accustomed to a place or a thing we often do not see the beauty of it. You take it for granted that they always are there. Often I think that from that standpoint possession is a great disadvantage. The proper housing and taking care of possessions helps us to enjoy our possessions. If we take them out and enjoy what is before us we often see things we did not see before.

I hope that all of you were present last night when Mr. Frank B. Slutz made his talk, because he said so many things that I so felt are vital to all of us and because of the limited that I am with you, I feel I could not talk about all of the things I would like to. We don't need to get too close and say, "Do this," or "Do that," but we should get a vision of some of the things worth while to do. Recall some of the notes of the lecture last night, and see if some of the things do not fit in.

Art is not something you can take off or put on as you will. I am not complimented by being called an artist. What I am interested in is that there are some elementary principles of arrangement of things—colors, streets, furniture, rugs, clothes—things that we all must use every day. You can't take off and put on art, because it is always with us. If you say, "I have not time to put any art into it," you are put-



ting in bad art. Any time you combine any arrangement of form, you are using it, and it is this study I am talking about. Every business man must exercise art in the arrangement of his window or his office; when you select an automobile you want to get the artistic along with the useful. Putting beauty into useful things is the highest form of art we have; for it is putting that thing called art into it. In all walks of life we can see art and beauty, one thing helping another by its very contrast as to size, or color, or form.

What makes the picture fine is that we make a space and edge that space so that it becomes harmonious and we enjoy it. We divide that space so that there will be dark arrangements and light arrangements. There is an arrangement of light and dark that becomes harmonious. Professor Dow's

What I am talking about relates to all forms of art. There is so much back of how we teach and what we have to teach that after all it is all one big subject, no matter what little branch we happen to be in.

You may say they all look the same; but I hope you do. It is a good thing to be working along similar lines. If we see a similarity we are ready to grasp the experiences of others. I think it is helpful to work out light and dark combinations when several people work together.

This is a fairy story interpretation. It is not meant that the forms should be just like the forms in real life. There is no such thing as painting things just as they are. People who produce fine works of art will do things sometimes so that others will hardly recognize it as coming from the same pot.

This picture brings out the point I wish to emphasize. Art and beauty around us have a definite influence on our lives. You may say, "This is just my room—the place where I get off by myself." But it is important that you arrange it so that it will produce contentment. There is a right way and a wrong way to arrange a room; and if you arrange your room without regard to a proper relation of things you will not feel so contented as if you do it the right way.

There are some interpretations which I have wished some of you may become tired of seeing. I have had this (displaying a picture) a number of years. It is my own interpretation. The same ideas that go to make this picture are so near to the fairy story idea that it prepares us to go still further into the forms that go into nature. It requires an ability to use the

instruments to do either. You can only spoil a composition by doing poor work in this kind of thing. You would never paint a dark red sky in a picture, for instance. You have never seen a purple sky; and a blue sky looks better. I have seen a purple sky.

The pictures I like best to use in my own study are the formal things, the livable things. That place (indicating picture) did exist. That had a black tar roof, but on the picture it does not show it. Afterwards it was painted green, and the lady who tried to have the flowers looking at their best moved away. It is entitled, "The Bluebird's Song," meaning happiness.

That is because I want to be. I never give a course of study twice alike, and don't intend to. I believe in teachers not only being teachers, but having a special work to do. I once studied bookbinding with a man, and I could only give a certain amount of time to it. So my teacher instructed me from that standpoint. The thing that you feel is the necessary and right thing to do usually develops during the course, and if your teaching is not what you think it should be, you often keep on and are not willing to give it up, because there is a vision of a pension ahead after a few years. If we have given the best of ourselves to the work, we feel obliged to finish it. But this standpoint is not fair to other teachers, nor is it fair to the children. Years mentioned in number have nothing to do with the question. I have known some of the best and finest supervisors and teachers who have been at the work a long, long time, and they are among the greatest supervisors in their line of work. Art people are fortunate in having their minds filled with what is fine that there is no reason why they should look at it otherwise.

You may think this is a great waste of time. I hope you don't. It means everything to me to see comprehensions in different proportions. It ought to be like music. It is not something tangible.

Recently I had the pleasure of hearing Paderewski. And as I sat and listened to his wonderful rendition the thought came to me, "Why could not we have something beautiful to put before our eyes at the same time he is playing?" If the background and setting had been made beautiful and appropriate it would certainly not have done any harm! I remember when I saw him come back to the stage and receive a great bouquet of roses; and then it was taken away. There were a number of artistic people present who were hungry to see more of those flowers.

This (displaying picture) was painted at the Iowa State College by the Director of the Home Economics Department there. It is so correct that I think you all want to see it. Some people feel that it is not our work to know the technical side of drawing or painting. But it is necessary to know this as well as to know how to arrange a room or a home.

I wish to show you some other things that are in designs. This design was made in one of my classes. It is not the design alone but the making of the cushion that makes it a work of art. The planning of the cushion to get the effect of distance in the clover is what makes it harmonious.

Here is some wood block printing. Any craft taken up by people should be done as well as possible, regardless of time. Some of us have worked out things of that kind and have put them on the market. There is too much careless work to be seen, however. But there are some people, I am glad to say, who do want things done as well as possible.

I want you to come to my point of view in looking at these things with me. Yesterday I spoke of the subject of designs. I tried to emphasize certain points. If we call the subject I am talking about designing or art, the arrangement of all these things, your office furniture, your show window, your drawing room, your home, everything you own, everything is a harmonious arrangement of form and colors; making practical and beautiful places to live in, building your own house, things that we all want—behind all that there are some arrangements that we can get. We sometimes call them principles; but those elements come from understanding of why one form brings out another in black and white distribution. Some say that I only think that. I believe Mr. Dow proved in a great way that he was right. What I am telling you is the unanimous belief of these great men that all this knowledge is built on the principle of light and dark distribution. If you think it is a false note it is because you are not willing, step by step, to come to that point of view. You can't just by a lecture or two learn these principles—they must be learned step by step. I can't in my talks of yesterday and today back it up. I believe Mrs. Johonnot and I are proving these things to be true in our work. We live them. I can hardly wait to get back to California to take up my work there.

There is happiness in having a little bit of a house, no matter how simple it is. But the fun of going into your own

garden! This is certainly a happy life. I believe any one of us is privileged to do this. It is right for us to do them at the right time.

There are all kinds of ideas about drawing. I don't discount drawing in the least. I don't believe there is a person in this country more particular about interpretation of pictures than I. There are some pictures I am proud to show. I am glad to have people enjoy them and admire their fine colors. I am not trying to boast; I am only speaking of this to let you know that I realize the value of drawing in art. We need drawing in our schools; and that is a study of a lifetime. You can't get it in a year or two. It is difficult to get after you grow up. But there is something that we can get at any time in the game, and we might as well get it as children. And the best part is that you can use it all your life. But it is absolutely necessary that we study some of the vital facts concerning art.

I think I said to you yesterday, and I repeat it this morning—I consider that art is an assistance in right living through a right sense of forms and colors and color values. Today the subject on my program is giving application to color and design. What I have shown you touches on that, and I hope I have made clear my point of view. I could divide that up and give you another name within that name. The basis of design is study, practice, and thought. I put them in that order intentionally. It is only by study, practice and thought that we can hope to get something worth while.

We have too many people who have studied rather quickly and immediately began to teach, as if being taught how to teach was the whole thing. But you must have something vital to teach. I mean something more than thinking, "This is just art and drawing. It is just something pretty." Their work should be vital; for although the teacher is under the supervisor of the whole school, there is still an opportunity for the teacher to express her own ideas. I think perhaps the best way of making this clear is to read over some points I consider absolutely essential. After I read these points I think you will get this quickly. Try to follow me quickly, because I have boiled down ten pages to one. If you were in a course I should dictate these notes to you.

In my course I usually give progressive studies to bring out the importance of the study of form and light and dark. Starting with light and dark areas showing forms underneath we can begin with some of the simplest forms and learn the effect of one upon another. We study yellows, and greens and blues.

I don't want the whole United States to do a thing like this, for instance. (Exhibits design in colors.) If you think that I fear that I have given the wrong impression, this only happens to be a fairy story flower. That is done merely for the study of form and color. It is made so that it is not any special flower but is made so that it will not be merely a geometric group.

These are not merely exercises. They really show what it would look like in a room. We have to have something to work on, something to think about, to bring this out. It is not the making of the design for the sake of making a design, but we study design for the purpose of understanding arrangements which we can use in everyday life, no matter whether it is the furnishing of a room, the arrangement of a window, or anything else.

Every one of these is a special group, emphasizing a special point of study. I went over this rather hurriedly; but there is something behind all this that we are doing. There are certain arrangements behind all this, depending upon dark and light arrangement; and the things put before us should themselves show what I mean. I would rather the things would talk than I should talk.

I thank you for your attention and hope you will remember that we must grasp certain fundamental ideas; we must find out what we must use that are behind all these things. There are some big things underlying all this that all of us must grasp. I trust you were all present last night to hear Mr. Frank B. Slutz's talk; for he said some things that I should like very much to say now; but he said them so much better.

## THE GENERAL SHOP FOR MANUAL ARTS

EARL BEDELL

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Manual or Practical Arts courses have as their purpose or general objective general education. These courses are taught for their cultural values, for appreciation values, for their consumer values. These objectives are recognized as an essential part of the general education of every boy. It is the belief of educators and the general public that these values can be obtained more effectively thru the medium of shop courses than by any other method.

The development of the intermediate or junior high school just at a time when people are coming to understand that the major portion of the shopwork in most intermediate schools cannot be, and should not be, definitely vocational, has offered a wonderful opportunity for the development of a modern enriched and varied course in manual arts. The development of this type of work has, more than anything before, caused shop courses to be regarded as an essential part of the education of all boys in the intermediate school, without any necessary regard to their future occupations. Such courses may be used for guidance purposes, but if a boy has already chosen law as his future profession, that fact would be no reason for excluding him from the shop courses. On the contrary, it would be the most important reason for insisting that he should have the breadth of contact that such courses alone can give.

It might be granted that there was a time when wood-working courses more nearly served the needs of the pupil, but it can be seen that the great variety of materials and mechanical appliances placed at the disposal of everyone now-a-days gives rise to the necessity of a broader knowledge. Everyone finds it necessary to be intelligent concerning electricity because we are all surrounded by mechanical devices depending on it for operation. For like reasons everyone should be familiar with building materials, the gas engine, materials used in manufacturing as well as the ability to use the common tools and materials.

This general training has been attempted thru the medium of several types of shops; a number of plans or methods have been devised for giving the instruction. It is not the purpose of this discussion to review the history of these various kinds of courses, but rather to explain what is being done now to attain these objectives.

At the present time "The General Shop" is being presented to us as a panacea for all sorts of difficulties. The term "General Shop" itself like other new phrases has several meanings and is used to designate a number of different kinds of shops, each equipped and organized to meet the needs of particular situations. There are at least three distinct types of general shops at the present time. Each is being equipped and organized to teach definite courses of study. These courses are

- (1) Household Mechanics.
- (2) General Shop course for Academic High Schools.
- (3) General Shop course for Rural and Smaller Schools.

Perhaps certain types of courses specially organized for purely pre-vocational or special classes should be added to this list but as it is the purpose of this discussion to consider only those courses dealing with the general education of all boys, so called special courses will not be considered.

In each case the purpose is to give a type of general training, to make it possible to teach a more varied and practical course.

It seems appropriate to emphasize in this connection that shops are equipped and organized to facilitate the teaching of a course of study; courses of study should not be made to fit some shop. So often we get "the cart before the horse."

Over ten years ago in Detroit the Director of Vocational Education, Mr. J. H. Trybom, began to investigate the advisability of adding to the ordinary wood working courses some additional activities which would be more immediately practical in their applications. Teachers and pupils were encouraged to carry on in the shop any project for which there was a demand. The result was that the manual training shop soon became a work shop in which a great variety of things were being done; in which pupils worked out plans for making things in metal, concrete and other materials. The pupils turned to the shop for information concerning the use and selection of proper materials; mechanical devices such as faucets and electrical appliances were brought into the shop for repair.

Now this haphazard—or what appeared to be—selection of subject matter had far reaching effects on methods of instruction. The strong, wide-awake teacher met this avalanche of activities by changing his methods of shop management; by developing new teaching devices; by selecting slightly different lines of tools and equipment as the needs arose.

Naturally, from the stand-point of administration confusion arose in supplying equipment and various other items needed by the teachers for carrying on this new trend of work in the manual training shops. Also, it is necessary to admit that there were teachers in Detroit who said, "It never has been done, it can't be done," and in a few cases these teachers tried to stem the tide and revert to the straight line bench work in wood which was the same as their training in Normal School.

The point I want to make is that this variety of work which is now being carried on in our shops was being done long before there was a course of study written or any shops equipped specially for the work. This course of study which was christened Household Mechanics, some five or six years ago in Detroit, is not a "desk made" course of study. It is being built, step by step, from the experience of our most progressive teachers. For purposes of administration it became necessary (1) to write a course. (2) to standardize the equipment necessary to handle this work. (3) to develop methods of shop management.

A careful analysis of the subject matter of the course shows that the activities fall under three distinct heads.

1. Miscellaneous repairs on the building involving a knowledge of carpentry, glazing, masonry, painting, sheet metal, and the selection of materials used in each activity.

2. The plumbing fixtures including water supply and sewage disposal.

3. Electrical appliances and the use of electrical devices.

The course of study was first organized in chart form. This chart is made under five headings, (1) Units of subject-matter; (2) References and teaching devices; (3) Shopwork; (4) Questions involving facts to be learned; (5) Abilities to be attained. The chart was used for two or three years in Detroit, later being published by the Michigan State Department of Public Instruction for free distribution. This general form is now the form used by the State Department for all courses distributed by the state. This form of setting up a course has been found good because it emphasizes the teaching process and sets forth very definitely the objectives in terms of abilities to be developed.

The standardizing of the equipment involved relatively few additions. An examination of the subject matter of the course in household mechanics will show that separate units of equipment for each of the following activities (1) Metal



work including soldering and riveting, (2) Electrical work, (3) Plumbing involving the maintenance and operation of plumbing fixtures, (4) Woodworking and Carpentry, (5) Glazing and the Use of Builders' Hardware.

Each of the five new intermediate schools in Detroit has a shop especially designed and equipped for the teaching of household mechanics. The ultimate plan will bring all intermediate children into a specially planned building similar to these five new schools, but it will probably take many years to put this ultimate plan into operation, therefore it has seemed advisable to make some changes in the shops of the old type building so that household mechanics can be taught in these shops. These changes consist, mainly, in the re-arrangement of the benches so that (1) some plumbing fixtures, and (2) two benches, one suitable for sheet-metal work and the other suitable for electrical work, can be installed. It is possible to do the other work on the regular manual training benches. To develop methods of teaching in the general shop has been the biggest problem. It has taxed the wits of our best teachers. Methods used for teaching in the old type shops were not applicable to the varied activities of this new course.

Not only did the manual arts teacher in Detroit find it necessary to struggle with a new idea in shop work, but he also found larger and larger classes sent into the shops for instruction.

It would not be profitable to discuss here cause and effect; that is whether it is large classes or the introduction of the "General Shop Idea," which has led our teachers to attack with renewed vigor the problems of shop management. In a signed editorial of the Industrial Education Magazine of February, 1924, the Editor reports on the "Manual Arts Conference of Mississippi Valley Men" under the caption "The General Shop Not Yet Effective." In that editorial is food for thought. There were two statements made to which I wish to call your attention.

(1) "At its best, today, the general shop reduces teaching to assigning problems and checking results."

(2) "In the general shop the teacher's problem becomes one of management."

To the first statement, emphatically, I want to register my disbelief because there are in operation today general shops where teaching of the highest character is being done,

where pupils are happy and busy, where worth-while projects are being constructed, where every phase of good teaching is being carried out according to the ideas of our best educators today.

To the second statement I will agree if you will let me define "management." Good Management is that which permits full development of the lesson thru the essential phases, viz. (1) Stimulation, (2) Planning, (3) Execution, (4) Appraisal, (5) Generalization. Good management is that which so governs the routine movements in the shop that a maximum amount of liberty is given to every pupil. Good management is that which so plans the work that every boy is actively engaged and interested. Yes, I agree with the editorial that "management" is the key word in the present discussion of the general shop. It requires a teacher with ability and the willingness to apply that ability. In the old type, single activity shop with only 12 or 15 in the class the teacher could muddle through because the opportunity to use tools, etc., held the attention of the larger portion of the class and the teacher had plenty of time to repeat and repeat demonstrations to individual pupils—or perhaps even to find time to make some furniture for himself. But with the advent of the general shop those good old days are gone. The shop teacher must solve the problem of how to manage to teach effectively.

As aids to good teaching many devices have been developed by progressive teachers. As the successful gardener will have many tools available for tilling the soil, so the teacher should have many devices for aiding instruction. The development of teaching devices is now receiving a considerable attention because of large classes and the varied activities that are putting so many demands on the teacher. Every aid possible must be enlisted. The "General Shop" has forced our attention to the development of lesson sheets or job sheets.

In the University Bulletin, Mr. Smith of Michigan, says: "A lesson sheet consists of a definitely stated problem with directions and procedure for solving it, or directions for finding the necessary information for its solution, together with some means whereby the teacher or pupil or both may test the work done or information gained. It is a means of enabling the pupil to teach himself. A lesson sheet resembles the "quality of mercy" in a famous quotation from Shakespeare in that "It blesseth him that gives and him that takes."

In the case of vocational and continuation pupils of varying ability and varying degrees of advancement and in teach-

ing subjects in which each pupil is doing a different thing, the lesson sheet seems to be the most satisfactory method so far discovered. It has also proved of great benefit to the teacher himself by requiring him to analyze his subject in terms of pupils, equipment, and local facilities and demands.

One of the encouraging things in Michigan is the growing interest in lesson sheets and the effort being put forth to develop them. Our evening vocational work would be carried on much more effectively if the lesson sheet plan of instruction were used in all cases. Where it has been used it has resulted in better work, more interest and more regular attendance."

The question is often asked, "What is the function of the job or lesson sheet?" The following answers have been given:

(1) The job sheet is an attempted word analysis of an operation and should be used to supplement the demonstration which is a living picture of the doing.

(2) It is another way to supplement the instruction given by the teacher, not a device to be used instead of instruction by the teacher.

To those of you who are interested in a careful study of the "Job Sheet" and its construction, I recommend to you the articles being written by Mr. Bowman and Mrs. Tustison of Stout Institute.

In concluding I want to remind you, yes, to impress upon you, that we are teachers of boys, not teachers of wood-work, sheet metal or electricity; to remind you that we are trying to do all those things which manual training has done in the past. One of the characteristics of manual training from the first has been its tendency to change its form. There have been changes in emphasis, course, content, methods, and course organization has always been changing.

The position of manual arts people in the midst of present day changes in points of view is aptly expressed by Prof. Leonard of Columbia University: "In the midst of changing conceptions and conflicting points of view among educators and the general public, city superintendents have had to conduct schools which commend themselves to parents and taxpayers, making whatever progress they might with unruffled temper, and without alienating large sections of the public. The superintendents' mode of operation in bringing about changes and adjustments is like that of the railroad engineer, who gradually replaces wooden bridges with steel structures

without the suspension of train service; or the decorator who remodels the store front without unduly interfering with the availability of the store to prospective customers. And in some instances the superintendent's task is not unlike that of the hotel proprietor in Yokohama, who, while the earth was shaking under the building, posted the sign, "Business going on as usual."

As supervisors and teachers of shop work our problem also, is to replace "wooded bridges" with structures of steel.

It seems evident that the recent development of clearer objectives in manual arts which has given rise to the general shop and led to a more careful analysis of the teaching process is a step in the line of progress. Lesson sheets, job sheets, rotation of groups are attempts to get the same results that have been always recognized as desirable.

They say spring has a poetic influence. Now when a manual arts teacher tries to express his sentiments in poetry we should give our ear. I quote:

## A SHOP TEACHER'S "IF"

(With apologies to Kipling)

WILLIAM L. HUNTER

INSTRUCTOR IN MANUAL ARTS, STATE UNIVERSITY OF IOWA  
IOWA CITY, IOWA

If you have a sincere love for girls and boys  
And are a person whom they all respect:  
If living with your tools seems a joy of joys  
And your work such that experts may inspect.

If you take pleasure in a job of gluing;  
Can labor midst much grime and grease and dirt;  
If you can look up at the clock at evening  
Wishing you had another hour to work.

If you can hit your thumb-nail with a hammer  
And have humor enough to smile at pain;  
If you can run a buzz-saw or a jointer  
And not take off a finger now and then.

If you can keep track of lumber and supplies  
And can figure board measure in your head;  
If you can so sharpen chisels, bits, and saws  
That unkind words to others are unsaid.

If the work you do is acclaimed by others  
Yet you realize your failings and your faults;  
If you can get a class of lively youngsters  
To express their ideas with their hands.

If you are on good terms with the principal  
And janitor and superintendent;  
If the workshop beckons you and seems to call  
You long before vacation days are spent.

You, my friend, are a genuine shop teacher,  
A person always happy, tho ill-paid;  
Your sincere endeavor and all your labor  
Shall yield you bounteous fruit a hundred fold.

## A PRACTICAL ART COURSE FOR ELEMENTARY SCHOOLS

MABEL ARBUCKLE

SUPERVISOR OF APPLIED ART, DETROIT, MICHIGAN

The Practical Art Course is a course dealing with the fundamental knowledge necessary for both boys and girls for an intelligent selection and use of material things to meet life situations and social needs.

It is built on the fact that such a body of knowledge is necessary for all, for any social efficiency as citizens, home-makers, and consumers regardless of diversity of race, religious belief, vocation, avocation or locality.

There are certain knowledge, habits, attitudes and ideals which we should have in common if we are to be a homogeneous people, live in harmony and achieve progress. The interests of boys and girls in the elementary school are fundamentally the same. They are interested in life and if given normal opportunity will investigate and experiment with every avenue of knowledge opening to them.

The six years of elementary school is none too long for this experimental period of investigation, acquisition of general knowledge and control of fundamental skills.

It is preparatory and basic to the differentiated course beginning in the Intermediate School.

The Practical Art course is a course for both boys and girls through the six grades of the elementary school and takes the place of the Art, Domestic Art, Domestic Science, Manual Art and Manual Training courses in these grades.

The course seeks to develop—First, an ability for intelligent selection and use of material through

1. A knowledge of intrinsic and economic values such as quality, durability and relative cost of materials.

2. An understanding of the effort involved in the production of the material, the people employed, the conditions under which they labor, the machinery involved, the transportation and sales methods.

3. A concept of the evolution and changes in material by inventions to meet life needs, from the primitive tools of hands, sticks, bones and stones to the modern complex, high power, intricate machinery of the present day and the effect this has had on civilization for progress and increase of leisure time.

4. Appropriate use of materials to meet certain needs as occasion or occupation require a harmonious adaptation to purpose.

5. Sincerity in material such as the use of pine wood as pine wood and not as mahogany or grained oak; cotton fiber as cotton fiber and not as silk, flax or wool.

A sincere and true use of material and not an ostentatious affectation for display.

6. Honesty in workmanship such as in the construction of furniture properly fitted and joined, the making of garments properly cut and put together, house construction for strength, weather protection, etc.

Secondly, to desire, enjoy and create beauty in the everyday environment of life through

1. Simplicity in design developed through beauty of structure with design applied to emphasize structure and not for display of ornate ornamentation.

2. Harmony in color, form and arrangement in the surroundings of daily life as clothing, home furnishing, garden and civic design.

3. Appreciation of architecture, painting and sculpture as an expression of the beautiful and a record of the life of all epochs and countries. Through this appreciation to develop a desirable use of leisure time as in libraries, museums and art galleries and an active public support of these institutions.

The course is organized in seven units of subject matter.

1. Food and Containers.
2. Textiles and Clothing.
3. Shelter and Furnishing.
4. Home Grounds and Civic Design.
5. Records and Advertising.
6. Social and Civic Relationships.
7. Fine Arts Appreciation.

The development of each unit of subject matter is in graded sequence through the six years to meet the capacities, interests and abilities of the child level. The purpose of the course is realized through the study of origin of raw material, methods of production and manufacture, historic development in the race experience, application of aesthetic principles of design and color and adaptation of material to purpose. Is it desirable for boys as well as girls to know food values and food selection? Is it of interest to boys as well as girls to be

able to select textiles for intrinsic values and clothing in good taste?

Should girls as well as boys know varieties of wood, grain of wood, wood finishes, what constitutes good house and furniture construction?

Is there ever a time in a woman's life when she may need to use elementary wood working tools or in a man's when he needs to sew a tear, attach a button with something other than a safety pin or weave a darn?

Is not a general knowledge of sources of these materials, processes of production and race evolution of interest to both boys and girls?

After a careful experiment of these questions carried on for two years in various types of elementary schools—foreign, middle class American and high class American—we conclude that these things are of interest to both boys and girls through the six grades and that there is no valid reason for differentiation of this work in the elementary school period.

Since experience is the basic method of learning, the course is developed largely through manipulative activity. Investigation is carried on through reading and observation both in and outside of school. Emphasis is not placed upon skill as such as that has no place in the elementary school but belongs in the technical courses of high school and above. But a practical and efficient knowledge and control is stressed for fundamental use in life situations as, the proper use of elementary woodworking tools—hammer, saw, knife, plans—or in sewing—the use of the needle, thimble, scissors,—and in book making and repair, measurement, pasting, etc.

Materials of all kinds are used in developing these experiences: wood, paper, cloth, dyes, weaving materials of wool, cotton, reed and raffia, clay, cement, plaster of paris, food, metal, rubber, leather, paints, crayons, etc.

Thorndike tells us that "values transfer in so far as they are identical in operation," and he further adds, "Teach all things for values which are definitely there." All of which indicates if we wish to develop knowledge, habits, attitudes and ideals which will carry over in life situations we must create educational experiences in a social environment as similar to these life situations as is possible.

Activities of many kinds should then be carried forward in the same class and room. These activities need to be skillfully stimulated that the purposing of the children may be



fruitful of transfer value and be not a waste of time, material and effort. A class of any number may be handled if the work is properly stimulated and opportunity is given for the development of purposeful activity in a social environment. It is primarily a question of method in teaching and not size of classes. Stimulation can be brought about naturally by life situations outside of school. In the Platoon School we aim to have the work stimulated in the auditorium. This can be done in many ways—by use of slides, films, talks, plays, etc.

The pupils carry the stimulation directly to the Practical Art classes and request information and material for project work. The investigation in reading concerning origin of materials, methods of production and historic development is carried on in the library and the home room in the school and in the home and public library outside of school. The investigation by observation takes place in the school auditorium by use of films and slides and in life situations outside of school as visiting museums, manufacturing plants, etc. This may be done singly or in groups and class reports made. The work relates very closely to the social science course which includes nature study in the primary grades. The elements of good citizenship are closely related to this work. Transportation, labor problems, sympathetic understanding of conditions under which material is manufactured, civic, state, national and international problems as to how the race is fed, housed, clothed, spends its leisure time, records its experiences and develops its social relationships. The exact science course develops the budget for food, clothing, etc.; financing the building and furnishing of the home; measurement; mathematics of a balanced diet, etc.

Literature and music are full of related subject matter.

The Health course is closely related in the consideration of the health values entering into food, clothing and shelter.

The Practical Art course gives a broader and more definite meaning to all of these other subjects of the curriculum by uniting them in life experiences which are the reason for these subjects.

The class divides into groups of four and selects a leader for each group. This leader sees that the group is supplied with the desired material and tools for the lesson. The leader assists the members of his group. If the difficulty cannot then be solved the teacher is called into service.

Groups change from project to project as they purpose to do certain things. The teacher guides the work but she does not direct or dictate. She assists where it is necessary by clear questioning, suggestions as to reference matter, aid in proper use of tools and other desirable ways. She is in the background to all appearance but is alert to all that is going on in the room. There is intense activity through the room but it is an enthusiastic interest in the accomplishment of the project, the hum of a busy work shop. It is a life situation, not an artificial old type school of the straight desks, deathly silence, lock step horror of my school days.

The child is living and not just preparing to live.

The equipment is of the simplest kind, tables and chairs.

Here again should a life situation prevail. The work we do is usually at a table not an elaborate tool bench or drawing desk with all the modern conveniences and inconveniences as well.

Our tables are made in the Production classes of the Manual Training department. They are 38" x 42" in top size. The heights vary 26", 28" or 30" to accommodate pupils from grades 1—6. At each right hand corner in each side is a sliding saw board, 6" wide. One child sits at each end and each side, making four at a table.

Tables can be grouped when it is desired to work in larger groups. Closets with shelves and large pigeon-holes take care of the materials, tools and projects. Leaders are responsible for the care of all of this.

There are two woodworking benches with vices, a saw horse, a sink, a gas plate, a small demonstration black board, an exhibit space of cork or beaver board. This comprises the full equipment necessary for efficient carrying out of this work. It is an equipment which can be easily obtained and at small expense. It is possible and practical for any type of school—traditional as well as platoon, rural or urban.

This equipment is being placed in the art rooms of new schools and in schools with new additions.

In the old schools we are using the equipment which we have, until such time as the new equipment may replace it, but the work is being socialized by group methods as with the new equipment.

A study has been made of the comparative cost of the Practical Art course 1923-24 versus the Applied Art, Domestic

Art, Domestic Science and Manual Training courses 1922-23 in the same four Platoon Schools. It was found that, in these four schools, there was a saving of \$10,000 in instruction, supplies and equipment and a saving of  $33\frac{1}{3}\%$  room space, in favor of the Practical Art course. The time allotment is of important consideration. At present we are operating in the first, second and third grades on the 60-minutes-per-week basis simply taking over the art time; in the fourth grade 120-minutes-per-week, taking the art and manual art time; in the fifth and sixth grades 150-minutes-per-week, using the Art and Manual Training, Domestic Art and Domestic Science time of the previous schedule.

The course is so broad in its scope and activity that it may be of interest to know just how a unit of subject matter may be developed in the time allotted.

The Shelter, Home Furnishing and Garden Design were developed in seven weeks; three weeks for Shelter—2 weeks for Furnishing—2 weeks for Garden Design.

The activity was stimulated by pictures of various types of shelter placed around the room, by slides and films on Shelter in the auditorium, and by a "Builders' Show" in the city.

From this evolved the purpose and self-directed activity of the construction of the various types of shelter and architecture, Primitive, Egyptian, Greek, Roman, Mediaeval, Gothic, Renaissance and Modern. The historic shelter was developed in group work both in investigation and construction. Two lessons were taken up with this phase of the work. The class acted as a family in selecting, buying the lot, and planning the house.

They selected contractor, hired members of the whole group as workers,—carpenters, masons, roofers, painters, plumbers, electricians, glaziers, decorators, etc. The work was thus again divided into group work. Good house construction is emphasized. Four lessons completed the house.

The size, proportion, balance, color harmony, comfort and convenience were carefully considered. The economic, hygienic, aesthetic values were definitely thought out. Furniture of various kinds was constructed in group work. Kinds of wood, construction, wood finishes, upholstery material were investigated. Quantity production in factories and sales methods were of interest. The furniture was assembled in a furniture store. The family decided what was necessary fur-

nishing, and that which could be purchased for \$1,000.00 (the amount allowed). Selections were made based on design, good workmanship, color harmony and adaptation to purpose.

Floor coverings were investigated. Rugs were woven and knowledge gained of various weaves, as—matting and grass rugs, ingrain, cut pile or Wilton, uncut pile or Brussels, oriental rugs, etc. Curtain materials are considered for quality, design, color, cost.

Curtains are measured, sewed, and properly hung at windows.

Picture study is developed at this time and considered for subject matter, design, color, historic significance, harmony with furnishing, framing, hanging.

The arrangement and planting of the whole lot is considered in relation to the house. Walks, foundation and border planting, flower and vegetable areas are arranged and garden furnishings constructed in wood and cement.

This work involves the use of many materials—wood, clay, cement, glass, tin, paper, paint, stain, paste, reed, raffia, wire, weaving materials of wool and cotton, textiles—and involves the use of various tools as—wood working, metal, sewing, clay, painting, weaving, etc. It reaches out into all the other subjects of the curriculum and brings a natural and necessary correlation or inter-relation of subject matter.

This work led into the Library, Auditorium, Social Science, Nature Study, Exact Science, Literature and Home Rooms.

The Library teacher was deluged with questions, and put in an open case books bearing on all phases of the work; these were in constant demand and use.

The Auditorium showed slides and films on historic phases and processes of production and manufacture. They had reports, told stories of the myths, and developed original plays, told personal experiences of travel, etc.

The Social Science teacher took up a study of materials, labor conditions, and related social and civic problems.

The Health Department considered the hygienic and sanitary values.

The Nature Study developed a study of bird and animal homes and plant study.

The exact Science gave the financing of the problem, budgets, weights, measures, costs, etc.

The Home Room teacher developed a written theme in the literature class on the project.

The culmination of all of this work took place in the auditorium where an original play was given by the class, on Shelter, Furnishing and Garden Design. The pupils of the school and parents were invited to this function.

As the course is quite opposed in its philosophy and method to the traditional differentiated courses, it was expected there would be some reaction from the pupils and parents until the basis for the organization was understood. It has been most gratifying and surprising that this situation has not arisen. A few older boys at first questioned the procedure but it lasted only until they were fairly launched in the work. The enthusiasm and interest of the patrons has been so great that the schools, especially in the American localities, have had a stream of visitors the entire year. The course has reached out definitely into the homes, with the result that the parents are quite as interested and enthusiastic as the children. Teachers have shown an enthusiasm in the work which is significant. There is a new stimulation for growth and opportunity for self-expression not provided in the old type of courses.

It is not possible to get into a groove, with interests so wide and so varied. There is a reaching out to other departments in the school and a necessary interest in school issues other than their own.

It requires a much broader type of school experience and teacher preparation. This need we are meeting by courses for teachers in both theory and practice of Practical Arts, which have been carried on through the year.

This training of teachers in service will necessarily be continued. That is an obligation of supervision. The training of new teachers, however, is a problem of concern, as the course is extended to a broader field.

Beginning this summer and extending through the year the Detroit Teachers' College is planning to have a department devoted to training in both theory and practice of the Practical Art course.

If University and Normal Colleges could meet this educational opportunity with adequate courses, there would be no dearth of acceptable registrants. Emphasis should be placed upon important social interests and needs as—Home

Planning and Furnishing, Home Grounds Arrangement, Clothes Selection, Civic Art in Architecture, City Planning, Parks, Street Furnishings and Regulation of Advertising, rather than upon some of the courses now stressed, as to both subject matter and technique.

These courses should not be courses in Social Science. Exact Science and Health Education, but should show the correlation definitely with these and all other curriculum subjects.

The Practical Art Course in Detroit has been a careful experiment extending over two years. The Applied Art course was begun in the Platoon schools four years ago. The Practical Art course is an outgrowth and extension of this subject matter.

The work of the four experimental Platoon Schools selected for this course has been carefully supervised and checked as to subject matter, activities, correlation with other subjects, materials, tools, equipment, pupil, teacher and parent reaction. Three of the schools were those of District Principals. Pupils were foreign and American, colored and white.

Demonstration lessons have been given for the Administrative Officials and the District Principals. District Principals and Principals have visited these schools freely through the year.

It is planned by the Administrative Officials, at the request of the District Principals, to extend the Practical Art course to other elementary Platoon schools as rapidly as organization and teacher training will permit. This will result in the functioning of the Practical Art course in the Platoon Elementary Schools of Detroit in the not distant future.

The Detroit newspapers requested the filming of the course in the different schools and showed these films in the Pictorial Series in the moving picture theatres of Detroit and outlying towns. The Board of Education has purchased these films for educational use.

I take great pleasure in presenting to you this filming of the Utensil, Record and Shelter units of subject matter of the Practical Art course in the Platoon Schools of Detroit.

## FLOOD PREVENTION IN THE MIAMI VALLEY

ARTHUR E. MORGAN

PRESIDENT, ANTIOCH COLLEGE

I have two kinds of interest at present; one is engineering, and the other education. Just why the members of the Western Art Association should want to put aside their real interest, that of art, and hear me talk flood control, I don't know. But now that you did ask me to come, you will have to listen.

At the time of the Dayton Flood there was a general feeling over this country, especially in certain reform circles, that somebody had done something he ought not to or there would not have been any flood. Some said the railroads must be to blame for having constructed bridges that obstructed the flow of the rivers. Some said, "Some dams must have broken to cause this flood." There is a certain portion of the world that looks to the Kingdom of Heaven as soon as they get into any kind of trouble. Certain newspapers, controlled by an element that blames capital for everything that goes wrong, even came out boldly and stated that the capitalists of Dayton had desired to hide certain things they had done, and so they turned loose the flood waters of the Miami.

You find that point of view fairly commonly expressed whenever people get into trouble. Whenever something goes wrong they think somebody must have done something or it would never have happened. A new point of view is erasing that to some extent, but there is still an idea that the earth was made a perfectly good place to live in; and if something happens, they immediately think they have done something they ought not to have done and that they are being punished for it.

I have handled a great many flood controls in the United States, and I find that point of view existent every place. As a matter of fact, I think that point of view belongs with the medieval age. We have come to believe that the development of this planet is a rather long-time affair, and that human life and other life has met the occasion as best it could. We are not starting in the Garden of Eden. Disease is much older than the human race itself. You ride down to work in the street cars, and you will see remedies advertised for certain difficulties. You see, for instance, remedies for pyorrhea. Thousands of people eat such peculiar food that they make

themselves subject to pyorrhea. It happens that pyorrhea did not come about in the nineteenth century or in the first century, or even when man was first created. Pyorrhea existed millions of years ago in the antedeluvian animals.

What I am trying to get at is that the earth was not made fit to order for our habitation, but that it has come along toward it by effort; and it is our business to adjust ourselves to that world and iron out its deficiencies and irregularities.

So far as rivers are concerned, rivers were not made on the fifth day of creation in the Genesis by any means. As the land is filled up and water tries to find an outlet, rivers make their own courses, just as if you should spill some water on your kitchen floor it will follow any little irregularities that may be present, running downwards in whatever direction the floor may slope if it is not absolutely level. If it rains in your garden, little streams will be formed which follow the courses they naturally cut for themselves. And that habit of water of running downwards along the lowest ground is the cause of all rivers.

But you will find that some rivers are better made than others. The Hudson, for instance, is a hundred times as large as is necessary. That is, it has dug a channel that will carry a hundred times as much water as is normally required of it. Some of you have had the pleasure of seeing the Grand Canyon of the Colorado. That is a thousand times as big as it needs to be to carry the water. But these are older rivers and have had time to make good channels.

Through the natural course of events a river may change its channel from one course to another, sometimes due to the common biological conditions of its location; or where they have not cut a channel to a size it needs to be it may actually move its channel from one course to another.

A good part of my work has been to make rivers what they ought to be. In the Lower Mississippi Valley, before we took hold of it the river spread out all over the country, making its channel as best it could. The Little River in Missouri has its headwaters up in the Ozark Mountains and is a well cut channel until it flows out into what used to be the floor of the ocean. That flat plain has not been in existence a very long time, not long enough for rivers to be well formed. When it gets down into the flat lands it simply disappears. Over in Arkansas there is a river that drains a considerable area. We had our engineers run level lines



across the country. They went clear across the watershed of that stream and reported that the river must be some place else. That river absolutely disappears when it gets down into the flat country. It simply isn't there.

One of the most curious instances of the formation of a river I have ever seen is up in Northern Minnesota. Northern Minnesota was covered by the glaciers in one of our recent geological periods. It isn't probably more than ten thousand years since the glaciers covered that country. And they smoothed that area over like a harrow, leaving it very smooth, with a very gentle slope to the north. There has not been time for streams to form definitely in that country. When the glaciers went away they left a thick covering of reindeer moss. This reindeer moss prevented the rivers from cutting channels; they were nothing more than water running over the surface of the ground. Thirty years ago some government surveyors ran some lines across the country north and south. They then cut the trees out of the way; and the moose and the caribou found it a very nice track for them to walk. And as they walked they cut up that reindeer moss; and that was the first chance the water had had to run down and cut a channel for itself. So a river was formed, the first chance for a real stream since the glacial period. The moose and the caribou, by cutting away the moss with their feet, had actually made a new river.

When you come to get acquainted with rivers you will find that they are accidents of nature. Sometimes nature has not made the river channels large enough. This country where we are living was before the glacial period a very hilly territory. Farther south along the Ohio River you can see how its channel is dug between high hills. It was down in that country that they tell a story of a boy who failed to come to school one day. When he showed up the next morning and the teacher asked him where he had been, he said, "I couldn't come, because Pop was sick. He got hurt falling out of the corn field."

Along these rivers around here there are two or three hundred feet of drift left by the glaciers. The glaciers cut off the top of the hills and smoothed them down. They practically cut out the old channels. The rivers are not running now where they did before the glacial period. They changed the river channels, and in so doing they seemed to make a mess of things.

In these old river valleys there have been several glaciers; and each glacier has partly fixed the country different from what it was before. Sometime ago the Miami River ran about where it now does; and again it changed its course to some distance north of here; and when it moved it left its old course filled up with debris. Little by little the river has been making a new channel for itself. The City of Dayton is right in the valley where the old channel used to run. But the new river cut a track along its present course. The path that that river has cut is big enough for the water to flow under any normal conditions. The river is fifty times as large as it needs to be for such storms as are now coming down. But the river has not grown big enough to take care of such storms as occurred in 1913. The flow down the river is perhaps two hundred barrels per second, I should judge. During the flood of 1913 the flow was two hundred thousand barrels per second, one thousand times as much as it is under ordinary circumstances.

People have settled in the flood channels of the rivers since history began. And perhaps that is as it should be. Out in the West they don't get rainfall enough and they have to store the water and let it flow from canals over their lands. They build dams and let the water gather behind them; then they let it run down over their lands and irrigate them.

One of our jobs as engineers was to make the earth over again so as to make the rivers big enough. It is very often necessary to make streams down in the flat territory like the one I mentioned. Probably Creation was left undone about Wednesday afternoon. The workmen seem to have called off their business for the week; and it is our business as engineers to finish it.

I will show you a few pictures indicating what the flood was like and what our work has been to prevent another flood similar to that of 1913.

Here is a map of the territory that we tried to take care of during the flood. You will notice three rivers coming together right in Dayton. There is the Mad coming down from the east, here is the Miami from the north, and the Stillwater from the northwest. They come together right in the city here. Neither of these has a big enough channel to take care of a big flood. Down here we have Hamilton. It was estimated that the damage caused by the flood was at least \$100,000,000, and four hundred people were drowned.

There were two methods we had of carrying out our work. One was by improving the channel of the river; the other was by erecting dams about the city to prevent the water from coming down as quickly as before. There are five such dams around the city of Dayton. Those five dams, in addition to the improvements in the river channel, were our means for controlling the floods.

Here is a picture of the amount of rain that fell in this territory immediately preceding the flood of 1913. (Explanation of lines of rainfall.) About eleven inches of rain fell during that flood. It is not hard to estimate the total amount of water that fell during the flood; because we know how many square miles there are in that area; and we know how many inches of rain that fell. That was measured by the gauges of the United States Weather Bureau. After that it is a problem in arithmetic. Of the rain that fell about ninety per cent ran off down the rivers. That is a very high percentage. but there were no dams broken to contribute to the floods. It was simply that the river was not big enough to carry it all off.

The city itself was a river channel during the flood. It peeled up block after block of asphalt pavement along the streets. It even peeled the tiles off the floors in some of the buildings. So you can see what terrific force the water had.

The National Cash Register Company made a number of boats, like the one you use here, on the spur of the moment for rescue purposes. They would get the people from the second story windows and from roofs. The people would go up into the second stories; then when the water still still rose, up into the attics. Then they would break holes from the attics in order to make their escape. You see in the house shown how they have broken a hole from the attic so that they could be rescued. The water has fallen ten feet since the height of the flood as you can see by the dark lines.

These people are trying to crawl along the telephone wires. The strain on the people at that time was terrific. I think ten or twenty persons were taken to the insane hospitals, and a great many lost their minds afterwards. Once in a while there was a different sort of result. There was a woman I know who had been an invalid a number of years; but when the flood came she had to get up and run—she couldn't help it; and she never was sick a day afterwards until she died a few years ago.

## COSTUME DESIGN

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I am very happy for this opportunity to bring before a gathering of interested fellow teachers and educators a question which has interested me exceedingly, and to the answering of which I have devoted much time and study. The question is as follows: Has Costume Design intrinsic value as a course in a school curriculum, and if so what are its possibilities?

During several years of study and experiment on the subject, I have made some discoveries about which perhaps you would be interested in hearing. Let me state first that I have found that Costume Design is an exceedingly worth while course in a school curriculum. It is an enormously rich field and its possibilities have only begun to be realized.

Often Costume Design has been looked upon, more or less, as a fad, or has been regarded merely as a phase of art to be pursued by those studying to become professional designers. Thereupon it has been assigned to the Art School as its logical and proper place. But Costume Design is not a passive subject. It should be made a subject of universal and common interest. To know how to dress properly and becomingly and thereby make the best appearance possible is essential to everyone no matter what be his walk in life. We are constantly making impressions and calling forth judgment of ourselves from those with whom we come in contact. I wonder how many people realize how much dress bears on this point. There are very few human beings, who, during their entire lives, possess perfect human proportions. Many times a little skill will help disguise irregularities in physical proportions and will make an attractive girl or woman when without its aid she would have been quite the reverse. How are people to be brought to know these things we agree they should know? By teaching the Principles of correct dress through Costume Design, not only in our colleges and other schools of higher education, but in our high schools and junior high schools. I maintain even in our elementary schools the work may be begun. Indeed there is much along this line that can be taught in elementary school in preparation for a better knowledge of correct and appropriate dress.

Costume Design first came into its own in the Art Departments of our schools of higher education where it is taught in correlation with the clothing courses in the Department of Home Economics. Its value on this score has been recognized to the extent that it has in most cases made a required course for students majoring in Home Economics.

Some very commendable work has been done in Costume Design along the line of correlation with the Home Economics Department. But there is still much work to be done. In viewing the work of various institutions in this field it seems that too often there is a sacrifice of one element to another. Sometimes the Costume Design Course fails to correlate sufficiently, but more often it is the art element that is sacrificed.

Let us consider first the problem of correlation. Just what should be the aims and purpose of a course in Costume Design for Home Economics students? I have set these down for my own elementary course as five in number. They are as follows:

1. To develop an appreciation for a well-designed garment.
2. To acquire a knowledge of appropriate and becoming clothes for individual types through the proper use of line, dark and light, and color.
3. To increase inventive and creative ability.
4. To increase the power of visualization and reproducing mental images through drawings.
5. To develop good judgment in:  
    Selection of clothes.  
    Use of clothes.

Now all that remains to formulate a course is to set these words to music. What more appropriate tune could we have than the Principles of Art? There is an added advantage in placing the Principles of Art in such an important position in our Costume course. It helps students to realize that all beauty is dependent upon the Principles of Art. Applied to Costume Design they sound as follows:

1. Good spacing in garment,  
    Correct spacing in waist,  
    Correct spacing in skirt.

2. Line in relation to Dress Design,  
Rhythm,  
Oppositional Line,  
Transitional Line.
3. Subordination.
4. Repetition.
5. Unity.
6. Balance.
7. Color.

This is a skeleton of my elementary course in Costume Design at Ohio University.

I do want to say a few words concerning the teaching of technique in Costume Design. I think so often that the teacher of Costume finds herself stumped by the problem of teaching to students who have had so little previous art training, the Principles of Costume Design together with the amount of technique that is needed for representation in the course (and it is necessary to have a certain amount of this). Of course, to the Home Economic student the Principles of Costume Design and their application are of most interest to her. Technique is a very secondary interest. But it is the problem of the Costume Design teacher to formulate a course by which both the content and the product of the course may be praiseworthy.

The problem of technique may be simplified greatly and valuable time saved by having the students make clippings from fashion books and magazine illustrations of the Various Principles of Costume Design as they are taken up in the course. These may be mounted neatly on loose leaf notebook paper so that they may be handed to the instructor to be checked over, and then returned to students to be kept in a Costume notebook. Another help in simplifying the problem of the teaching of Technique is to allow the students to make tracing of good simple figures and upon these make their designs. The remainder of instruction in technique may be almost entirely taken care of by means of lectures and demonstrations. This is a particular help if the class be of any size. So much for the Elementary Costume Course for Home Economic students.

In advance Costume emphasis is laid more on originality in design, psychology of color as applied to dress, and the development of one's own technique—this course being in-

tended particularly for students who are specializing in Art, or perhaps in Costume Design. In the case of the latter, those specializing in Costume Design, they must, in addition, study History of Costume, Costume Illustration and perhaps Pagenetry.

He must not neglect to mention another profession, for which Costum Design is a phase of preparation. This position is that of Buyer of women's wearing apparel for large firms having ready made departments. I had two students in Costume Design last year who were preparing for this profession and who are now at Columbia University completing the necessary study for their work. Of course, Costume Design is only one of the phases in the preparation for this profession. In addition one must know garment construction, become acquainted with materials by the study of textile chemistry. This profession presents wonderful opportunities.

I am acquainted with the foreign Buyer of one of the largest ready made houses in New York City, and she says it is so hard to find people who have had the proper training to undertake the work. She wondered why there were not courses in our Colleges to train people for this line of work. I believe that this year Columbia University has formulated a course of this kind.

Such are a few of the possibilities of Costume Design in colleges and schools of higher education. But we have not yet begun to exhaust the resources of this rich subject. There is another field in which Costume is of as large a benefit as that of which we have spoken. This is in the high school and junior high school. It is perhaps of greater benefit here because it comes in answer to a real felt need—that of simplifying the problem of appropriate dress for the high school girls of our country. I believe that with the same correlation with the Home Economics course, as we plan in our college course, Costume Design may be found to be of enormous benefit here. This would be a positive method of teaching and is much to be preferred to the negative method employed by mothers and friends when they forbid the wearing of certain clothes without giving adequate reason why it should not be done. It has been said that no great evil exists but contains the seed of its own cure. I believe this to be the statement of the problem at hand. Mothers and teachers have striven to do what they can to correct matters but not until the girls themselves are brought to realize the folly of this weakness will they resolve to seek a cure.

Let us take a few moments to consider the situation. There are two periods in the life of a young girl when clothes are of the utmost importance to her. The first one appears when she is about seven years old. As her mother dominates the situation at this age, the girl has very little to say about what she shall wear; consequently, the intense interest she feels in dress works itself safely out of her life through paper dolls and through "playing lady."

The second period appears when she is firmly launched in the high school. By this time the young girl usually has opinions of her own; she possesses also the courage of her convictions. Ornate, sophisticated, and expensive clothes, plus the fads of the time, make a desperate appeal to her. Her judgment has not developed with her desires and when she sees these spectacular garments worn to school by a few girls, she does not recognize the poor taste and judgment of the wearer, but feels that she also must have this type of costume. This situation brings about much unhappiness often between mother and daughter, and even sacrifice by other members of the family if the girl succeeds in her extravagant demands.

Girls in the high schools of our country have been much overdressed during the last few years. Realizing this fact, mothers, teachers, and leaders among girls themselves have been striving earnestly to create in the mind of the high school girl a better standard of dress for those years when she is neither a child nor a woman.

One of the surest tests of the good judgment and refinement of a girl is her selection of clothes. School room walls and blackboards do not make consistent backgrounds for party clothes. Often the overdressed girl at school is striving to attain a social goal not yet realized, and the school room and street offer her the only opportunities to show her fine feathers. The representative girl in a high school should be the one who can do, not the one who can dress.

Now this in brief is the situation. To my mind here is a real live problem for the Art and Home Economics teachers. It is up to us to establish in the minds of these girls in our schools a sane, sensible, well-balanced attitude toward dress. It is our duty to teach them how to dress becomingly, appropriately, and economically and to be content with what is permanently beautiful and to cease to follow every fleeting change of fashion.



## SOME DESIGNS ON DRAWING TEACHERS

WILLIAM McANDREWS

SUPERINTENDENT OF SCHOOLS, CHICAGO, ILLINOIS

Ladies: and gentlemen: Next door to the place in which I work, but downstairs, there is a tattooer. You know what a tattooer is, don't you? The lady who spoke on costume designing must have put you good people to sleep. Do you know what a tattooer is? He works but he does not work free hand. He charges anywhere from fifty cents to ten dollars, depending upon what kind of a design he puts on you if you pay him for it. Of course, you underpaid teachers could not afford anything expensive. But he will put your name on you for fifty cents. If you want to go into a little fancier design you can have an anchor for seventy-five cents. And then for one dollar, by paying him twenty-five cents extra, he will put a rope around it to anchor you down.

Now, it occurred to me that if there were put a design on a drawing teacher, something that would not cost too much, what kind of a design would you have put on your hand? A letter should be put right here in your hand so that we may know what the drawing teacher stands for. Why is a drawing teacher? Why is a drawing teacher placed in the public school? Public schools that are paid for by all the people in that city or partly by the state funds? Why should all that good money from the taxpayers go to the support of such an arrangement as a drawing teacher?

I see four or five of you who want to know what the answer is. So it is necessary to go back to the origin of the public school laws of Ohio to find it. If you go back to the origin of the public school laws of Ohio you will find that it was copied after the public school laws of Pennsylvania. And when this public school law of Pennsylvania was up for consideration—it was as late as 1837—a long time after the signing of the Declaration of Independence—there was a debate in the state house at Harrisburg as to whether they should tax all the people for the education of the children. And the law fell through on this argument. "We can't tax Jones to educate Smith's children. It isn't fair. We want to continue as we are doing now."

Again it was brought up in the state senate and again it was defeated. About this time word went through the Senate, that Thadeus Stevens was making a speech on the floor of the House, downstairs in the same building. And the Senate said, "Let us go down and hear Thadeus Stevens' ar-

guments. Down there Thadeus Stevens was propounding the American theory of education—that it was not taxing Jones to support Smith's children, that it is not taxing parents for the education of others' children, but it is taxing the entire community for its own preservation and for its own safety. And such was the effect of Stevens' speech that the house passed the bill; and the members of the Senate immediately went back and reconvened and reconsidered their previous vote; and they passed the bill also.

What was that American theory for the safety of the state for which Stevens argued so eloquently? And how old was it? If you go back to 1776 and the Declaration of Independence, you will find the answer to that. The very best minds of all the colonies were assembled; and they said: "It is for this that we expect public schools and public school houses. We expect to educate these people for the preservation and safety of the state, and establish on this basis the American school for life, liberty, and the pursuit of happiness."

Now, which of these things—equality, life, or happiness—is it that you are now charged with looking out for? It is equality? In part, perhaps. You have no larger number of teacher's pets than the arithmetic or geography teacher. There is nothing I know about drawing that makes it especially conducive to equality.

Is it life? Maybe the right of an American child to lead a fuller and more complete life would entitle drawing to its place in the public schools. Maybe art gives him a fuller and more complete life. If so, put a little L down here on your hand to remind you that you are there that life may come to these children more abundantly.

Is it liberty? I don't know. If you think that liberty is one of your particular opportunities, then put another L down on your hand as a suggestion as to what you are here for.

Then what are you here for? Life, liberty, and the pursuit of happiness. Which of these three? Organization of public schools in order that happiness might come. It looks to me that happiness is one of the big opportunities of the drawing teacher, of the music teacher, or the teacher who has to do with other studies than reading, writing, and arithmetic. And the right of the American to happiness is very great indeed.

When I watched the children of our town who had no art working out their own expressions and their own ideas of art, I could see the expressions of children lighting up with gladness. As they did their work, there was in every face the expression of happiness; and the teacher who at the time was doing it was living up to the Declaration of Independence; because she was exerting her influence to see that the right of the American child to the pursuit of happiness was being secured.

So when a little higher up in the class the youngsters were given a little more opportunity, it was a joy indeed. And when they get to the advanced age where they get the effect of the parallelism of those lines (exhibiting sample), there is more of happiness than there is now. When this vibration which comes to you from yellow, and those from brown, and these vibrations come and impinge themselves upon your consciousness, you are happier than you are now. The basis of the work in drawing has for its object the spreading of happiness. The pupils may not now turn out anything to make one happy; but oh, joy! When they get far enough along so that they can do things like this (exhibiting design) and can take them happily home to their mothers. Isn't this an urge not to let your schools go to pieces but to work for your children? Then you have not only for an aim to teach your children the elements of drawing and construction, but you are carrying out the idea of the founders of the Constitution, which was summed up in the last phrase of the Constitution, that for which we organized our nation, and that was its general welfare. And so we have little children doing something, not for themselves, but for the general welfare.

The founders of the nation laid great stress upon the right of the citizen to happiness. But they did not emphasize very much the duty of happiness. And it is somebody's duty in the public school system who has an opportunity to say to some of these sad-eyed sisters of sorrow who get into geography and arithmetic and grammar and the grade classes, and who apparently are never so happy as when they are telling all of us how hard they are working,—to tell them that they are there to bring happiness to the children.

It seems that one of the designs God had when he put drawing teachers in the public school was to bring out the fact that it was not only the right but our duty to be happy. A person is mighty lucky to come into contact with such a happiness-bringing subject. For this purpose the drawing teacher is in much better position to meet the opportunity than the teacher of the three R's.

Have you ever noticed how happy they are when they do a piece of work like this? (Exhibiting drawing.) If you never have, let them do something and notice. I think that it is a very remarkable piece of art; and did they enjoy doing it? There is a great deal of enjoyment in even tracing those waved lines. But when guided by the skillful teacher, she tells him that if that thing is taken home and hung up in his mother's room for awhile, the child gets an idea that he is not making it for himself, but for somebody else. Then they become imbued with the idea of doing something for others. Then the joy that the drawing teacher brings into schools is tremendous.

The whole city wants to hear for a week what they have done. Who is it that enters into it with heart and soul? The drawing teacher. Even though it produces such beautiful things as this, it is working for the entire school community and the city community as well. And when it comes to the point of your school helping the physical training teacher, then it becomes service. When the dear young teacher puts on her dramatic entertainment, it is on the drawing teacher she calls for help in her programs. When it comes to a wider public service, a celebration of a clean up paint up week you make designs to hang up in the windows of the stores. You give them little glimpses of the exaltation of making the city more beautiful. Who is it that is going to rid us of the ugliness of our American cities? Who is it that is going to teach the American people what is beautiful? And what influence is there at work toward that end? What influence is more potent than yourselves? (From audience, "None.") That's right. Give him one hundred.

One thing you have all done by means of your instruction is the influence you have had on the little lives of your children. I exhort you to keep it up. It is a splendid idea. You teach your children in spacing that there is a right hand margin in your letter as well as a left hand margin. The English teacher looks after your left hand margin all right. (Laughter.) But the English teacher has a single barrel gun, and it is a left barrel. (Laughter and applause.) You can give the children an idea of salutation and impress on their minds the courtesy to the recipient in sending a letter that is well balanced. Then there comes the use of that personal declaration of the letter which is such a joy to the writer and to the recipient, particularly if it is a father or a mother or some other dear one. Teach them how to use in beginning their letter the initial letter of the person addressed. Teach

them how to begin that letter with a bright and well drawn initial letter; and teach them the here and how in whatever they may do, and you will make yourselves dear to the teachers of the other subjects. We will say this is a letter to Harry (demonstration on board, H) and it begins "Happy am I," or "How are you," or something like that. Then you don't have to begin with just plain, "Harry." It increases the pleasure of the recipient.

Somewhere out here (indicating on board) you get a nice square or oblong of a size that fits in there and make a sketch of something you have done. When that letter is done it makes an increased delight to the person who receives it. And so you spread not only art but happiness as well.

You get the benefit of the psychology of encouragement by seeing the progress of the work you are trying to do. Try to have the sheets as nearly as possible of a size, and keep them in a portfolio. Look over them occasionally, and you will find that you are increasing their pleasure by observing their progress; and it makes them eager and anxious to do more good work. We have experimented on all sorts of loose leaf folders; but they are a nuisance. But there is a spring binder called the "Elbe" (description of Elbe binder.) So that a child can keep a complete history of his progress under the direction of our teaching. It is well worth while to keep it; it gives you a picture of the progress of the child and encourages you as well.

The use of the picture hung in the school room—if you don't look out the classics teacher will influence the principle to make rooms that will look like the dump at the entrance of a coal mine. They are expensive, and therefore it is taken for granted that they are what you want. But how many children go and look over the classical pictures on the walls of the schoolrooms? A census of the number of children looking at the beautiful ruins was taken by a commission some time ago; and they found that the total number was 0 with the rim removed. But they found that good pictures with life in them the children will look at. A beautiful cathedral a child will not look at. It is too bad; but it is true. Are we going to let children grow up with no conception of what Gothic structures looked like? A plan was hit upon not long ago by a friend of mine.

He goes about it something like this: He will show the class, let us say, the Cathedral at Eli. He will say, "I would like to call your attention to this magnificent structure. This is a picture of the Cathedral at Eli," and so on. He then

gives them a demonstration of what the beauty is. Warren Perry used to call my attention to symmetrical and parallel lines. But it soaks in. Just rapidly in about five minutes he sketches the essential things of the beauty of this cathedral. The idea is that the sketch makes you look, and the sketch reflects back into you and the beauty of it becomes a part of you. The next time you see that cathedral in a magazine you don't turn over the page so quickly. The fine people everywhere get pleasure from the beauty of these art treasures. You get beauty from the Coliseum and the Parthenon.

The last thing, "dearly beloved," to which I will call your attention is the marvelous influence that the right kind of a drawing teacher can have on the principal or superintendent of the school. In the old days the principal or superintendent used to boast that he did not know one tune from another. That has from some influence or other come to the point where they don't boast of it. They are ashamed to say that they don't know anything about art. Art has come to be recognized along with the toothbrush. So as you go about the schools of our country now you will observe that the interior and exterior show evidence of art. You will see it in the costumes of the women teachers and in some cases in that of the men; now they shave their faces every morning instead of every other morning. The neatness of the room and the cleanliness of the hall are wonderfully improved over what they were fifty years ago. And who did it. Well, I guess you did. It is the influence of the art teachers who have made this thing possible and which will ultimately make this nation of ours better, not only its exterior, but right through its entire structure.

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## ART FOR LIFE

PAUL C. STETSON

SUPERINTENDENT OF SCHOOLS, DAYTON, OHIO

Mr. President, Fellow sufferers in the field of education, and guests of Dayton. My time has just been cut down from seventy-five minutes to ten minutes. So I feel that I must make the most of it.

When the supervisors and teachers of art and manual training leave tomorrow to go for their much needed rest, and after you have had that rest, I believe you are going to face a real problem. And I want to take forty-five minutes to outline what I think that problem is going to be. For some time there has been growing in this country an agita-

tion for cutting down expenditures in the public school. And we have seen the fruits of that endeavor in Ohio. Last month in the Ohio State Legislature five men representing cities of from five to fifty thousand population, reported that the first economy proposed in their respective cities was the cutting out of their curriculum of art courses. Mr. McArthur said this afternoon that as large a city as Newark had already decided to eliminate it from their courses of training. Mr. McArthur said the reason why it was because of protest from the citizens. Even in New York they have succeeded in eliminating some of those subjects from the public schools. It seems to some of us that you are not directly the biggest thing in education; and a part of your line of effort must be to show that art, music, and manual training are a vital part of our curriculum.

The difficulty has been that the Babbits of the Middle West have not so considered them. They came into the course of study rather late, and the first place they economize is in the fine arts. Now if we can show that art, music, manual training, domestic science, and the allied branches are a vital part of education, then we can put a stop to that kind of false economy.

I have been extremely interested to see your exhibits. We have too long felt that art had to do only with dreamers—that it was closely related to the popular conception of an artist, in need of a haircut, wearing an artist's jacket and a flowing tie, and leading a somewhat disreputable life—now the Babbits of the Middle West will have nothing to do with that sort of a thing. But arithmetic and algebra and other outlandish subjects, they should by all means be taught rather than fritter away the time on art.

Manual training has not fared much better. At first it was called whittling; immediately there was a protest because we wasted children's time on whittling. Why? In the first place we have misnamed those subjects. As soon as we called whittling sloyd, then it was all right. They didn't know what sloyd was. The sooner we change the name from Manual Training to Industrial Art it obtains a certain amount of respect.

Therefore I think that we ought to rename art so that it will have a respectable place in the curriculum. Suppose we call it social company? That has certain desirable features. It does not mean anything, any more than domestic

economy. See how they are? If it doesn't mean anything, if they are not able to explain it, then it is all right. So when the Middle Western boy goes home and says he is taking Latin and algebra, then the father has no objection; he doesn't understand it.

Art has a social significance in that it has an economic significance. If we look over our boys we know they are not going to be the real estate men, but the real doers of our country. They are the ones who are going to make our new cities that open up. Are they going to be a thing of beauty? Or are they going to be hideous monstrosities? They are going to build our office buildings and our homes. The boys of today are going to determine whether the cities of tomorrow are going to be a thing of beauty, and hence it lies with you people here tonight what they are going to be.

And our home which the girls are going to make. Are they going to be real homes to live in or are they going to be places of ugliness. The answer lies with teachers of domestic economy.

So we say that it does have a real social effect. It has an economic effect. It means a whole lot to the cities of our land whether they are going to remain in our curriculum or whether they are going to be taken out through ignorance.

I don't like the word "sell." It has been very much overdone of late. But some way I can't think of any other word to express it. You must first sell yourselves of your place in the world, that your own subject is an important part in the educational process. And then to convince your superintendent that it is a vital process. And then through him and with him to convince your board of education and the people, to them that the people ought to have a well rounded life and a well rounded education. That is the great opportunity that rests upon all the delegates to this meeting.

It has been a great pleasure to have you here; and I voice the opinion of the Board of Education and the teachers of this city. We wish you could come back every year. I thank you.



ALL OF US

WILLIAM McANDREWS

SUPERINTENDENT OF SCHOOLS, CHICAGO, ILLINOIS

Ladies and gentlemen, fellow teachers and artists. When I look at the women assembled here, I know why Dean spoke so long. I realize now the meaning of that old epigram, art is beauty. And even when you look at those cases where the snow has lightly fallen over your heads, when you look on the windows of the soul you see light coming from it, and you realize the still older adage, handsome is as handsome does.

There are a large number of selfmade men here present; but God made the women. You have been active in the movement for beautifying school rooms. There are 428 women here present. I know now how I could beautify 428 school rooms.

We must say something of Dayton, mustn't we? Dayton, this jewel of the Miami Valley, in its setting of green! I remember here a story of Dayton a few years ago. A little child who had been taught to say not only the morning prayers but his own, one night awoke with the waters rising in his rooms. He knelt down and prayed, "Lord. We know Thou has put the bow in the clouds as a promise that there will be no more flood. Now, how is this, oh, Lord. Amen."

I can't imagine that there is anyone here present but rejoices in his heart in the service, spirit, and ingenuity that has built these beautiful structures. And we owe it to your city, because there are present here admirable citizens of Dayton, there are men and women who took care of the details of this present gathering, we owe it to them to give them thanks. And when I ask you a question, I want you to answer in unison,—I want you to put the accent on the "tive," "Positively no.".. Dearly beloved, shall we ever forget Dayton?

And I can say to you truthfully, when the time comes that when I seek entrance to that place St. Peter guards, "If heaven is full, let me go to Dayton."

## ART AND OUR PROBLEMS OF TODAY

GERRIT A. BENEKER

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y.

(Part of an address delivered before the thirtieth annual meeting of The Western Arts Association, Dayton, Ohio, May 9th, 1924.)

"To be, or not to be: that is the question."

It is as much a question with us today as it was with Hamlet.

TO BE,—what? With us it is to be craftsmen, artists and artisans, and teachers of the art of doing things well; to the end that all mankind may express themselves in their work and thereby BE individuals.

As Emerson has said in his essay on ART: "For the hand can never execute anything higher than the character can inspire," so, today, with production becoming more and more automatic, when man stands all day before a machine which does all the thinking and doing, with the technique of industry becoming more and more a matter of, "the more parts I put in the more pay I take out," the hand no longer executes, it merely controls the power which executes, with the result that not only the character of the article but the character of the worker as well is effected. Yet, not necessarily so; for I know several workmen who operate automatic machines, men of high character whose minds are ever in the cosmic.

"Art," wrote Emerson, "has not yet come to its maturity, if it does not put itself abreast with the most potent influences of the world, if it is not practical and moral, if it does not stand in connection with the conscience, if it does not make the poor and uncultivated feel that it addresses them with a voice of lofty cheer. There is higher work for Art than the arts. Nothing less than the creation of man and nature is its end. A man should find in it an outlet for his whole energy." And farther along he said, "It is its instinct to find beauty and holiness in new and necessary facts, in the field and road-side, in the shop and mill. Proceeding from a religious (spiritual) heart it will raise to a divine use the railroad, the insurance office, the joint-stock company, our law, our primary assemblies, our commerce, the galvanic battery, the electric jar, the prism, and the chemist's retort, in which we seek now only an economical use. Is

not the selfish and even cruel aspect which belongs to our great mechanical works,—to mills, railways, and machinery,—the effect of the mercenary impulses which these works obey? When science is learned in love, and its powers are wielded by love, they will appear the supplements and continuations of the material creations.”

If it is possible that art may accomplish all this, if ART may bring to a divine use the joint-stock company and the material creation, why has it not been done so? Because we have permitted the technique of industry and of life to become a frankenstein. It has mastered us rather than mankind mastering it to use it not for itself, art for art's sake, but as the employment of means to the accomplishment of some end. Man must learn to use technique to express the ethics of what he has to say about his subject matter.

Also, art has too long been patronized. Since the priesthood used it to create spiritual feeling it has become a plaything in the hands of kings and monarchs, royalty and the ultra rich, a system which the world war has knocked into a cocked hat. We find ourselves at the beginning of a new era in which the whole world is tending more and more toward democracy and freedom and if ART is to mean anything to the people in this new era it must be an art of the people, for the people, and by the people, “putting itself abreast with the most potent influences in the world, practical and moral, standing in connection with the conscience, and make the people feel that it addresses them with a voice of lofty cheer,” as Emerson said. ART must be democratized without lowering its technical and ethical standards. A voice in far off Vienna, R. N. Coudenhove-Kalergie, says, “In this new era the mission of art will be not so much to please and to entertain, but to mold mankind in a new image.”

What, then, is ART? Hardly do we find two so called artists to agree upon the matter,—for they are so in the habit of looking upon the technique and the particular things instead of considering art in its broader meaning, as a principle, a way to manage life.

Some dictionaries inform us that “Art is opposed to science.” Truly, art is quite the opposite of science for art

comes from the word meaning, "to do" and science from the word meaning, "to know."

A chemist came into my studio and said, "We fellows have gone about as far as we can go; we tear apart right down to atoms, molecules, and electrons, to the infinitesimal. We learn how to take nitrogen out of the air in order to benefit the farmer but some one else takes our findings to blow our brothers to hell." Science is analytic. ART is synthetic, taking all parts and putting them together in a natural way to produce a beautiful whole. ART builds into the infinite; there is no limit to what it may accomplish. So we begin to see that art and science are quite useless in themselves; each dependent upon the other, the two must go hand in hand and it is because they have not advanced together that science has become man's enemy and destroyer as well as his friend and helper. No, not quite; rather science and.. art.. have.. been.. entrusted.. to.. man ..morally.. and.. intellectually unfit to use them. It is man who brings destruction upon himself.

If man in the field of business is to become morally and intellectually fit to use science, ART may and will show the way: for science and philosophy serve intellectual knowledge and ART and religion serve emotional knowledge. Both are essential and at present art is even more essential than science since the mass of humanity feels more than it thinks.

To think and to feel; to know and to do; and above all to BE: science and art proceeding hand in hand together will lift man out of his sordid self-consciousness into the realm of cosmic consciousness in which sphere immortality begins. Is it not significant of the times that Harvard University is about to inaugurate a ten million dollar drive to develop its schools of business administration, chemistry, and ART? If, however, our art schools are to become merely greater organizations of the present systems and methods, art will not approach that maturity of which Emerson wrote.

The proper kind of art education should be available on or near a college campus where the student of art should study the technics of drawing, painting, sculpture, craftsmanship, music, drama, literature, for five mornings a week and five afternoons a week he should devote to the study of economics, civics, sociology, biology, comparative religion, his-

tory, philosophy, psychology, and those studies which lead up to an A. B. degree. This program should be carried on for seven or eight months of the year and for four to six years at least and during the other months of the year the student should go into industry, on the farms, into factories, and commerce, and with his hands earn at least part of his education. We do not appreciate anything unless we earn it. The most valuable thing the student would obtain from this experience is what he would learn from working with his hands beside other men like himself. In no other way may he find out what men are and the workings of man's mind. After such a program of education the art student should know WHY he is going to paint or sculpt, act or write, and what he has to say to mankind through his ART. Then, the fine arts will show the way to the art of business and to the art of living.

Far be it from me to criticize the ancient art in our museums; much may be learned from the past, but museums may so easily become mausoleums... So long as their directors and assistants are only book-learned graduates from our colleges, teaching for the most part the history of art and its technics, art will continue to mean little to the masses of people. The madonnas of Raphael means something to the people of his time because the subject matter, the women who posed for him, were of his time and no doubt known to their neighbors, and if art is to mean anything to the people of our time it must be contemporary art inspired by the every-day life and environment as we find it today, at its best, in terms of all that is good, all that is true, all that is beautiful, and in all that is useful.

The second definition under the heading of Art, is,—“The employment of means to the accomplishment of some end.” Every painter knows that it is the WAY he has painted his picture that makes it say something; the fault with much of our contemporary art is that the painters do not give enough consideration to WHAT they are going to say. We must also be conscious of the psychology of subject matter upon those who are to look upon our work. Art then, technically and ethically, is but a WAY, management, how we do anything, particularly HOW we conduct life. In finding the way how to do things we must consider the third definition:

“The skillful adaptation and application to some purpose or use of knowledge and power acquired from Nature.” Note

—Nature is spelled with a capital N. We are to study Nature and her ways and apply the knowledge and the power we find in Nature to some purpose or use. To what purpose? To build or to destroy? For service or for personal profit financially? For reason and contentment and happiness of mankind or for unhappiness, discontent, misunderstanding, strife, and war?

The fourth definition shows how the fine arts may lend a hand and point the way by calling our attention to what is to be found in Nature and in human nature: "The power of perceiving and transcribing the beautiful and aesthetical in Nature as in painting and sculpture."

Therein may we painters become true artists, by not merely looking at the physical aspects of Nature and of man, but by the power of perceiving and looking through and beyond: becoming visionaries, the power of transcribing will vision for all mankind the infinite number of messages which Nature has to give. If, as estimated, some seventy per cent of our impressions come through our eyes, let us stop to consider what kind of pictures and plays in the magazines and daily press and in the movies have been influencing the minds and actions of the people?

Human conduct is suggested largely through the films and culture from beauty parlors and advertisements suggesting introspection and self-adornment. It is high time we bring to the eyes of the people the very best in art, music, drama, poetry, literature, architecture, and craftsmanship.

The last definition affects every one of us directly in our work: "Knack, dexterity, cunning, skill." We may all become artisans at least, and artists in the art of living if we do not permit the technics of the job to master us. We must master the technics and use them as the means to promote the ethics of life. No matter how fine a technician a person may be, no matter how fine a draughtsman, colorist, master of the instrument, the final degree of art depends upon entering into the spirit of the thing he has to do. If we enter into the spirit of the thing we have to do, completely losing self-consciousness, the result in our work will display the technique all our very own, the indelible stamp of an individuality which others could at best but poorly imitate. Such an artist was Beethoven, Wagner, Shakespeare, Rembrandt, and in our time, Caruso.

In my student days it was my good fortune to have been a curtain-man at the Metropolitan Opera House. From my little niche just around the corner from the foot-lights I have seen Caruso come off stage at the close of the second act of Massenet's "Manon" with the tears streaming down his cheeks and sobbing so hard that it took several minutes for him to recover himself that he himself might step exhausted before the golden curtain to acknowledge the applause. He was not himself; he was "Des Grieux" and had actually said "good bye" to "Manon."

Art has ever been the hand-maid of two most important phases of life: of religion or belief and of industry. In fact Art and Religion were originally the same, and that which primitive man formed with his own hands was indeed industry and at the same time Art. Therefore, art is at least, I believe it so to be, the synthetic force, the liaison officer, the diplomat, to bring about a better understanding of our many problems which have evolved in the separation of ethics and technics. Hebrew said, "Who gains wisdom? He who seemed to go

Our problems are many. We think them economic, political, social, but these problems spring from what we believe and from what we do, from religion and from industry. Surely these two problems are with us today and universal, world wide.

As to religion: The painting of Michel Angelo, Titian, Guido Reni, Raphael, and Murillo, as well as the cathedrals which took centuries to build, were an ecclesiastical art and we shall always be drawn toward Italy to see it. The Reformation marked the time when at least part of the church began to break away from art; for to many form had become a technique. Even today the Russians are divesting the temples of art because the people look upon art as a THING instead of the SPIRIT behind the thing. The world war marked another epoch when consciousness was aroused, that art is the needed force to bring back a FEELING, a sense, of the spiritual. This is the very purpose of that pantomime, "The Miracle," now playing in New York, to create a FEELING of religiousness.

We are beginning to find out that mankind receives impressions, education, knowledge, feeling, largely through his senses. Light on form, color, and mass, together with ecstatic sounds and stupefying incense makes us emotionally con-

scious of a feeling highly spiritual. Perhaps this is but another form of the Nirvana of the Buddhist. It may easily become so if we permit it. We have seen the pendulum swing to the two extremes: to the emotional side and to the intellectual side. Either of them alone is not good for us: if we are to be normal human beings we must recognize that knowledge is received from both sources; again, ART and SCIENCE must go hand in hand.

According to a bureau of statistics in Washington, the question most asked today is, "What is your religion?" No doubt those who ask it do so from a denominational sense, but, in as much as we seem to take religion from beneath a church steeple for six out of the seven days of the week, that question becomes, "What do you believe?" No matter what we may call ourselves denominationally, no matter what traditions have been handed down to us, beneath all these several forms and techniques is the same universal everlasting, principle, the principle which gives life and by which we support life. The ancient Hindu said, "Heaven is a place with many doors and each may enter in his own way." The Persian said, "Whatever road I take joins the highway that leads to Thee." The Buddhist said, "He who is beloved of God honors every form of faith." The Mohammedan said, "If thou canst mix with them freely and art not angered at hearing them, thou hast attained peace, and art a master of creation." The ancient Hebrew said, "Who gains wisdom? ' He who is willing to receive instruction from all sources." And the Christian seemed to go one step farther when he said, "Let us not judge one another any more, but rather take heed that we put no stumbling block in another's way."

The PRINCIPLE is the same; and when this principle finds expression in all that is good, in all that is true, and in all that is beautiful, all three elements combined in one, and for the service of all, then may we not all come to look upon it as the Divine Creator, GOD, working through Nature and through human nature as mediums? This principle finding expression in each one of us is the CREATIVE SPIRIT; not only in that power which gives life but also in that power by which we support life, the will to do. This phase of the creative spirit by which we support life, as organized today, we may recognize as INDUSTRY, and, in its organization, what man created with his own hands, ART, has become labor.



It is the exploitation of this creative spirit in Nature and in man that leads to international war and it is the suppression as well as the exploitation of this creative spirit in MAN that makes him reply to GOD within him, to God of which he is part.

There have been many teachers of the life, growth, and service of this creative spirit and as far as my own belief is concerned the greatest teacher of them all was a workman, who by his own trade at one time in his life helped to support a family of eight people, including himself. He was THE CARPENTER of NAZARETH, the greatest teacher of the art of living who ever lived in the flesh. What he taught has lived nearly two thousand years and will continue to lead mankind onward and upward for ages to come. As a teacher he was an artist for in his parables he went to Nature for his inspiration.

He was not only a workman, a teacher, and a doctor but a friend of man and a martyr in the end for they rejected him. And, we shall not accept humanity today until we accept those principles enunciated by that workman of long ago.

For those who do not accept the CARPENTER as the great teacher of life, they may be led to the same conclusions through a close study of Nature. As an artist it seems to me that we have been given the power through that same creative spirit which is within us to lead the way. We may paint such convincing pictures and poems with Nature as our inspiration that mankind may FEEL The Infinite, GOD. And if all Nature was created for man, then, is not man more

than Nature? At least man may conquer Nature and make it serve him. Therefore, let us take man as well as Nature for our inspiration. Paint pictures of him as we find him at his daily work; through art interpret him to himself, to his work, to his fellow men. For a picture is a universal language which any tongue may understand and with some seventy per cent of our impressions passing through our eyes let us realize that the power lies with us artists to stimulate craftsmanship, pride in work well done, character building, self-respect, faith, hope, and understanding.

In applying art to industry we have appealed only to two phases, the physical and mental, forgetting all about the third phase which is the most important of all. Hardly an article exists today, made by man, but what first had to be designed before it could be made. We are constantly thinking of this

physical application of art to industry and it is well that we strive to obtain better designs. As to the mental phase, we again apply art in the advertising and selling of these articles and by so doing we visualize for man the complete article of which he usually makes only a single part. But, why spend all this time, effort, and money in applying art to these two phases of industry so long as there come times repeatedly when man refuses to make them or is locked out by his employer to hold up the market, or if driven to work from sheer necessity of livelihood gives 30%, 50%, 70% efficiency, or if economic conditions arise which throw him out of employment, diminishing his purchasing power, so that he cannot buy those articles made by his fellow men?

We have not applied art to the most important phase of all in industry,— to the spiritual side, to the use of that creative spirit which makes these articles possible. We have not considered the psychological effect of art upon the human mind.

All pictures, whether paintings in art galleries where few people go, or reproductions of pictures in periodicals, on bill-boards, and on the moving picture screen; not to forget that our environment is a continuous series of living pictures: have a psychological effect upon our subconscious minds. And, as the subconscious mind influences the conscious mind, let us pause to consider what kind of pictures and other forms of art are constantly before the eyes of the people, influencing our minds until our instincts, impulses, and thoughts find expression in corresponding human behavior?

In the second application of art to industry or to business, in creating public opinion about what we make and have to sell, we have been appealing to a great extent to the two most powerful instincts in mankind, to self-preservation and to the so-called sex instinct, through the power of negative suggestion. The terms negative and positive corresponding to bad and good.

As to self-preservation, the appeal is constantly to acquire, to possess, stimulating selfishness, desire, greed, and envy with the result that the community spirit suffers and when nations of peoples become so selfish that they strive against each other for the acquisition of material, power, territory, and trade-routes, the whole world suffers.

As to the so-called sex instinct,—we seem to think it necessary to sell goods, liberty bonds, and amusements on the suggestiveness of the partially clad female figure smirking at us through painted lips and artificial complexions. We have dragged in the mud the finest work of art of The Divine Creator, the human figure, for the sake of profit and material gain. Pictures of this kind “sell” something else beside the goods they were intended to sell.

When the highest power God ever gave to man, the power through which life is conceived, is appealed to through negative suggestion, it is only a matter of time until human beings behave on that suggestion with the result that the individual undermines himself. If this were not so then why do we hear of censorship of the drama and cinema, of books and of pictures, of bill-boards and jazz? Censorship and prohibition will accomplish little good; the only method of improvement is to supplant bad suggestion with good suggestion: to build character through promoting constructive and creative thinking. The gardener cultivates only the good seeds, he uproots the weeds and burns them. Our subconscious minds are our gardens and they are filled with thought-seeds both good and bad but the power lies within us to pull forth into consciousness only the good thoughts by just habitually thinking about them and the best fertilizer for these thought seeds is GOOD ART.

Advertising is just beginning to change its policy. In stead of talking about things, we are beginning to create public opinion about the principles of SERVICE, building institutional character and promoting education.

If we can “sell” our material creations on pictures, is it not just as reasonable to “sell” spiritual qualities?—to promote consciousness of the creative spirit in Nature and in man? Then why not, in the terms of the salesman, “sell” all the good there is in man, to himself and to his fellow men. “SELL” Men to Men, in the shop and mill, in the community, in the nation, and it would be just as possible to “sell” nations to nations internationally.

Economically:—what is capital but the excess of labor? Who produces wages, salaries, and dividends?—labor. Who owns industry today? In former times the worker owned his tools, but if all of us are to enjoy the abundance of the creative spirit latent in Nature, if man is to be liberated from toil and labor by the mere pushing of a button which will turn

on the power, greater tools are necessary and these are too costly for the workers in industry alone to own. Ownership is coming more and more into the hands of the public which is also the consumer, so it becomes necessary to "sell" the workman to the public, of which the workman is himself a part.

Stock-holders are supposed to elect the directors of industry and the board of directors appoints management which holds its position just so long as it produces dividends to ownership and no longer. But, who produces dividends? Since labor produces dividends then should not management's first responsibility be to labor? Is not the responsibility of each and all of us first to humanity instead of to money and our material creation? Why then, should not the creators of dividends have representation on the board of directors of the organization of which they are part and have something to say about the appointment of management? In fact I believe that the board of directors of the future will be composed of representatives from ownership, from labor, from management, and from the public. "Ownership and property rights must be commensurate with active responsibility and obligation," says R. H. Tawney in his "Acquisitive Society." If these changes are to work for the good of all then mankind must become morally and intellectually fit to assume this responsibility and art renewed, finding its inspiration in mankind will show the way.

If management fears "socialism," and I have plenty of evidence that it does, then management is alone to blame. But I must insert here that I have met more so-called "socialists" in white collars in the office-force and in the engineering departments than I have met in overalls. The very technique of industrial management breeds rebellion, anarchy, socialism. To the worker standing before his machine and to the engineer with an idea the feeling of sup-

pression of his creative spirit breeds discontent. If man cannot express himself on the job, and the technique of all life is becoming more and more automatic every day, then he must make the job serve him to express himself in his home and in his community. But what is home? What are our communities? Two-family houses built by the cheapest labor obtainable, crowded together on forty-foot lots, architecture of the worst; these conditions breed discontent and unrest. Instead of declaring stock-dividends management

might better invest the surplus in developing communities artistically planned wherein each family may own its own home with ground about it. Here again, art, architecture, and craftsmanship will play their part.

The tendency in industry will ever be to reduce the number of working hours per day. If we all used common sense in our desires and acquired only the necessities and comforts of life we could produce enough for all mankind if we worked six hours a day. Steinmetz even talked of a four hour day; but such a state of affairs would be a crime today considering the negative influences of our daily environment.

The problem of the future and even of the present is, "How to occupy our leisure time." The records of our juvenile courts show that the young offenders come from communities where there are no play-grounds. There is no place in our crowded cities where youth may exercise that creative spirit. He no longer has to carry in the wood, coal and water; the cows, horses, and chickens do not call him out of bed as they did his grandfather; there is little for the boy to do and he must DO something and in seeking to express himself he gets into trouble. And, worse still, we suggest to youth through pictures what to do.

Even our young married women find it difficult to occupy their leisure time. It is well that the drudgery of house work is relieved by push-buttons which make electricity do the work, but when man or woman cannot feel that they themselves are DOING the job, if they cannot express themselves in their work in factory, home, or community, then the mind reverts to self and we become introspective. We find our young women doing things to their faces, spending their leisure time holding up the mirror to self-consciousness. The worst effect of the radio and movie-screen upon us is that we get into the habit of receiving instead of giving of ourselves and what we receive through our ears and eyes through the radio and the "movies" is far from the best in ART.

If we may learn to occupy our leisure time not only by reading better literature, seeing better pictures, better designs, better drama, and by hearing better music, but also in finding some form of art in which we may express ourselves, by writing our own poems, by painting our own pictures, designing our own clothes, by mastering some musical instrument, by cultivating our own gardens, and decorating our own homes, human being will behave better. The desire to want to DO

better things may be stimulated through better impressions passing through our senses. People will learn to draw, to paint, to design, to model, to build, to create for the sheer fun of it with the result that more brain cells will be opened up, man will learn to think for himself and find a constructive outlet from the self-consciousness which is holding him back.

Introspection will begin to fade away, the ever present pocket vanity-case with its mirror, powder-puff, and lip-stick will disappear from the street. Long hair will again become an accomplishment to our women, nor will they walk "with out-stretched necks and wanton eyes,—and making a tinkling with their feet," on our "Main Streets," as Isaiah lamented so long ago, for we shall learn to express ourselves in things outside ourselves and thereby become INDIVIDUALS instead of "copy-cats."

We are constantly trying to solve our many problems by physical and material means, by laws, rules, money, and things, only to wonder why we fail. There is no material panacea for any of our problems of today except as we may stimulate and promote right feelings and clear and unprejudiced thinking in each individual and as we feel more deeply and more keenly than we think, art will lead the way. And, if art is to lead onward and upward it will not take its inspiration from a dead past but from life as we find it at its best today. Rodin, minimizing no peril and speaking with the greatest assurance of the future, said, "Our young soldiers and our old cathedrals fall, that there may flourish again a youth, pure, healthy, ardent, hostile to materialism, keen for spirituality, and that a renewed and sublime art may spring from the soil washed and fertilized by blood."

Verily the mission of art in this new era will be to mold mankind in a new image,—in the image of his Maker, GOD. If conditions throughout this tired war-worn world seem dark then in closing let us behold again this portrait, this symbol of mankind, and be reminded of Ruskin in his chapter "The Dark Mirror," in his "Modern Painters," where, in speaking of this flesh-bound volume, mankind, he says, "In THAT is the image of GOD painted, in THAT is the law of GOD written, in THAT is the promise of GOD revealed; know thyself! for through thyself only canst thou know GOD."

So much for theory, and, as seeing is believing, let us continue through pictures.

(Stereoptican slides followed by paintings of workmen and of their work by Mr. Beneker, painted in the mills of the Hydraulic Steel Co. in Cleveland and Canton, Ohio, and in the plant of the General Electric Co., at Schenectady, where Mr. Beneker is on the manager's staff, with carte-blanc to paint anything he pleases of men and mechanisms in this great industrial organization covering 523 acres and employing 21,000 workers.)

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## FIFTEEN MINUTE SPEECHES

By "SOME OF THE FAITHFUL"  
VALUES IN ART EDUCATION

H. ESTELLE HAYDEN

DIRECTOR ART EDUCATION, DES MOINES, IOWA

The subject of this short talk is Values in Art Education. We have heard a great deal lately about Aims and Objectives, both general and specific. Before the many subjects of the curriculum are in such complete accord that we are able to develop, without friction and waste of effort, the desirable characteristics and abilities needed in our communities, we are sure to hear more of them. With aims and objectives all set we still have much to accomplish by way of seeing all the educational possibilities in our several subjects.

Daily I am more firmly convinced of the fact that we are engaged in fields the great surface of which have hardly been scratched. Each year I am amazed at the progress made and the changes which have come about, but each year I am more and more impressed with the vastness of the technical subjects and the marvelous opportunities for a well rounded education within our own gates, so much of which we have heretofore missed.

Education in general aims to promote happiness,—individual happiness and community happiness. It aims to do this through the development of worthwhile knowledge, good habits, worthy attitudes, fine appreciations, necessary abilities and broad sympathetic interests which shall prepare for participation in and contribution to social efficiency and increasingly better community life.

As you know, the Commission on Reorganization of Secondary Education of the National Education Association has set up seven objectives of education: Health, Command of Fundamental Processes, Worthy Home Membership, Vocation, Citizenship, Worthy Use of Leisure, and Ethical Character. Now we are the Frills, so called; in other words we are the Joy Givers. What have we to do with all this? That is our business to find out. It is our business to analyze our possibilities and estimate our values and find out just what we have to contribute and how we can best fit into the big general scheme of modern education.



It seems to me that in the past we have been too prone to consider our particular subjects as separate units and not in relation to the other parts of the curriculum. To be sure, we have given grandly of our services to the other departments, we have worked servilely for them, often breaking into our work at their slightest request but how many of us have worked intelligently with them toward the same big ends?

Your exhibit should show the end toward which you are working. It should represent your accomplishment. What do you read in your exhibit? Does it show in an interpretive way the thought and interest in the school work in general or does it show simply a collection of pretty things well executed? Does it show work that illustrates activity leading to further activity or does it simply show the interest of the moment?

I like to think of an exhibit as a great glittering iceberg, very beautiful in the sun but carrying its greatest weight under the surface, or as a great ship with the working machinery, the great and important bulk of the craft guiding and supporting the whole. You cannot show the entire background of the exhibit, all the informational material, the subject matter and that most valuable part of the exhibition—that which has entered into the life of the child and has changed him from what he was to what he is.

A few weeks ago we held an exhibition of work done in kindergarten and the first six grades showing our correlations in Art and History and Art and Geography, nothing more. We thought it was a pretty good exhibition as exhibitions go. No better perhaps, nor worse than yours. It was different because it was ours. It was very different from the exhibit we should have shown ten or fifteen years ago. In it we showed some work which would have been taboo then but I am not willing to admit that the exhibition was poorer on that account. It was better according to our best standards.

In the first grade the work centers about the home and the approach is made largely through the play activities, dressing dolls, making and furnishing a play house, making pictures of father at work in the yard, at the office, on the street, of the things that mother does, of the things that the child does to help mother or at his play. Through related work we try to give the child a fair idea of what his home means to him.

In 1A as the child's horizon widens, his work centers around some community activity, the farm, the store, the fire department and we try through our related work to give him a growing conception of our dependence upon workers outside the home. He may make a model farm or a store, he may model animals, and make pictures of the people gardening, milking, tending store, etc. He may, if the farm is of interest to him, see the fine farm pictures, he loves the horse fair, the gleaners, etc.

In the second grade the children study and read about the life of primitive people, the Tree Dwellers, and the Cave Men. They learn how these people adapted themselves to their environment, using trees and later caves for shelter. How they decorated their bodies, their tools and the walls of the caves. I was much interested in one school to see a very fine string of bone rings which some child had persuaded his father to saw from a shank bone. The child had painted them and strung them for a necklace which would have done credit to any aboriginee.

Of course there are posters and booklets, illustrations and sand tables showing the activities of the Tree Dwellers and the Cave Men. These called for much drawing, cutting and modeling in which the idea was stressed rather than the technique but I do not think that the technique suffered to any alarming extent and I think as our teachers become better acquainted with the subject matter the technique will improve.

In our exhibit there were fine Indian bowls made and decorated, in a manner truly Indian, by third grade children. There were some tiny rugs made by the children from one of our downtown schools from wool which they had washed, carded and spun into yarn. There were Colonial log houses, pictures of the pilgrims going to church, shooting game, spinning and weaving. There were paper dolls dressed in the picturesque costumes of different races. There were adorable Dutch tiles made by fourth grade children and Greek vases made in fifth grades. Some of the border designs made after a study of Greek borders were very charming and original indeed.

The sixth grades who are studying Japan set up some charming flower arrangements and supplied little descriptions and explanations of the meaning of their flower groupings. This grade also made some charming little linoleum blocked

cards on paper which they made from linen rags. Their mediaeval castles were wonderful to behold and showed most careful study and much ingenuity.

The point that I am trying to make is that by relating our work closely with the thoughts and interests of the children as shown in their daily school work, we are not only forming a concrete background for and thus assisting in clarifying much of the academic work but we are able to bring the art element into its natural relation to the work of the school and strengthen its ties with daily usage. It does mean much consultation and discussion with other members of the teaching staff and it does mean many nights spent in the library looking up subject matter but the interest and approbation shown by parents and business men and the joyous and intelligent interest on the part of teachers and pupils puts into the work a sparkle and life, and gives it a creative interest that leads us to believe that we have uncovered a gold mine of educational possibilities.

## DEVELOPMENT OF FUTURE AMERICAN ART

CHARLES C. BENNETT

EDITOR, "INDUSTRIAL EDUCATION MAGAZINE,"  
PEORIA, ILLINOIS

On the last two days of February, in the year 1896, the New York State Art Teachers' Association held a meeting at Teachers' College, New York City. During that meeting John La Farge, the noted painter and designer of stain-glass windows, gave an address which was entitled, "Should Art Education Be a Fundamental Feature in the Education of the People?" After discussing the subject from the standpoint of a philosopher-artist, Mr. LaFarge said:

"You will see that my meaning attaches value to the enjoyment of art, to the knowledge of its practice by others, to what I have called the habit of art. The acquaintance with art is as valuable as its practice, if the two can be separated for a moment. It takes the two to give it life, the one who is appealed to is as necessary as the one who appeals, and therefore the practical derivation from my thought and my experience would be, that the child should have about him as much as possible that is artistic, using the word artistic in the largest possible way."

Many of the educators who listened to this address looked upon it as the opening of a new era of thought in reference to art education. Up to that time in this country the chief argument for art education in the public schools had been

(1) to produce professional painters, designers, architects, etc.; (2) to provide a genteel accomplishment for certain young women; (3) to use drawing as a means of teaching other school subjects as advocated by Herbart; (4) to provide a means of discipline comparable to that gained in arithmetic or grammar or the other school subjects; (5) to provide another means of expression—another language.

Mr. La Farge pointed out as he said, "That the acquaintance with art is as valuable as its practice." In other words, Mr. La Farge was one of the early men in this country to bring forcibly to the attention of teachers in the public schools the value of art appreciation as a goal in public education. Mr. La Farge was one of the leading men who set in motion the machinery of thought and practice which has led us in thirty years to the point where we are willing to place art

appreciation as the chief aim in the teaching of art in the public schools and that art production, so valuable to a few, is secondary when the many are considered,—at least it is secondary as an ultimate aim, the efforts in the direction of art production have proven to be one of the chief means of developing art appreciation.

In contrast with the philosophical statement of Mr. La Farge, and as an expression of the opportunity of the present time in reference to the place of art in community life, I call attention to a few sentences in Vachel Lindsey's "Gospel of Beauty." They are:

"The things most worth while are one's own hearth and neighborhood. We should make our own home and neighborhood the most democratic, the most beautiful and the holiest in the world. The children now growing up should become devout gardeners or architects or park architects or teachers of dancing in the Greek spirit or musicians or novelists or poets or story-writers or craftsmen or wood-carvers or dramatists or actors or singers. They should find their talent and nurse it industriously. They should, if led by the spirit, wander over the whole nation in search of the secret of democratic beauty with their hearts at the same time filled to overflowing with the righteousness of God. Then they should come back to their own hearth and neighborhood and gather a little circle of their own sort of workers about them and strive to make the neighborhood and home more beautiful and democratic and holy with their special art."

In this connection I wish also to call attention to the significant statement of Lorado Taft: "The home town is the dearest place on earth; it ought to be the most beautiful."

These are expressions of the present thought in reference to beauty as expressed thru various forms of art in their effect upon community life, and we find many illustrations of efforts that are being made to make sure that the rising generation is being prepared for the larger appreciation of beauty in community life which we believe is before us in America. Witness, the study of architecture as carried out in Minneapolis and described in the recent article by Miss Foster in the School Arts Magazine entitled, "The Front Door of Observation," and the study of historic art as illustrated in museum classes such as we find in Cleveland and elsewhere. The art of printing as found in several of our high schools where printing is being taught; color study in

cement work and tiles in public schools; color and design in reference to textiles and clothing; stagecraft thru many plays that are being admirably staged by high school pupils in different parts of the country. All these and many similar efforts that might be mentioned show that the schools are constantly reaching forward and outward in the development of art appreciation. Forward to the men and women of the future and outward carrying their influence into the life and homes of the people of the present day.

And if we will search out the influences that have brought about this development in the Middle West during the last thirty years, we are sure to reach the conclusion that the greatest single influence has been the art instruction in the public schools, and if we are to look back of such art instruction to the inspiring force that has led the teachers on from year to year and new ideal to new ideal, we will find as the source the annual conventions of this association. It is my firm belief that no other single force has been greater in bringing about this development than the Western Arts Association, and whether this Association is to continue under the same name or follow its previous practice of changing its name to meet new conditions, I believe that the forces that art at work here and now will be the leading forces in the development of the greater American art in the Middle West which is to come in the future. It must come thru the education of the rising generation and that means thru the schools and the schools get their inspiration thru the meeting of teachers at such conventions as is provided by the Western Arts Association.

## MEASURING OUR PROGRESS

MISS FITCH

When I saw the name "faithful" in the program and learned that I was to be called upon this morning, it occurred to me that it sounds a little bit like we were geysers. I thought perhaps if I stayed down here there would be less danger of "spouting."

I wonder if any of you are old enough to remember when horses were in use. When I was somewhat younger I used to spend my vacation in Massachusetts on a farm. We used to drive along behind an old horse, very, very slowly. As it plodded along it would put its head down and try to eat along the roadside. Some one in passing us, seeing how slowly we went, called out, "what do you do? Drop a child out once in a while to see if you're moving?"

We hear so much of measurements nowadays to find out if we are moving, and how fast we are moving, that it occurs to me that it might be well to drop a child out once in a while and find out if we really are moving. We are likely to measure our progress by our surroundings, things that are not moving at all. Then we seem to be moving pretty fast, we know. Then along comes a big car that goes by us, and we seem to be standing still.

I wonder too if we aren't inclined to test our movement by the train that is going the other direction. We will look out of a car window and see it going the other way; and we think we are making fine time until it has passed us; then we find that we weren't moving at all. We may think too that our train is going pretty fast, when after all we are just barely keeping up with the procession.

Our standards change. Sometimes when we consider the work of today and compare it with the work of yesterday, we think we are making no progress whatever. Last year is not far enough back to count. But look back five years or ten years, and you will see a difference. You see a person every day, and you will notice no change in his appearance; but move away for a time—then you will see how he has changed!

When I first went out as a supervisor I had been a teacher for several years. I was at first much distressed because the pupils did not know what an equilateral triangle was. Then came after that a time of gaining knowledge, a

time of seeing things more clearly. I think that is our next step. Sometimes I think our second or third grade children drew better than than our eight grade children of today. Then came our nature period. They must draw flowers and landscapes because they must appreciate nature. Then came the time when people said we are just drawing, we are not creating, we are not thinking of design. And we forgot about drawing and form and principle to express resourceful work. Then came the applied design time where the design was everything, strictly applied design.

We are still in period. But the pendulum is swinging the other way; and soon we may find ourselves with entirely different standards. So we have been changing from one standard to another and going along, progressing, probably. But through all of this, not until recently were we helping people to know how to dress, or how to buy things for the home. Nor were we teaching them not to plant red geraniums against red brick houses. Were we helping them to express beauty in civic art and the use of art in business? How long ago was it we would not hear of centers in the school?

We are therefore getting another additional reason for thinking that we have quite an important place in the scheme of education. We ought to have a reason for everything we do. It should not be just a pretty thing to be made because it is part of the course; there should be an educational reason for it. There should be an aim in our course of study, and an aim in every lesson.

If we travel for some distance on a walk, we get pretty tired<sup>4</sup>—we lose our interest. If we go on a run we get out of breath, we go on nerve. If we travel by horses, we go a little faster. If we go by train we go still faster; but we may go on a single track; or we may get switched off on some siding and never get anywhere; or else we may come up against what somebody else is doing and we have a collision. But we have come to the automobile age.

Yesterday we drove over from Indianapolis. I came pretty fast and was making pretty good time, I thought; then I heard a horn, and a man passed me about forty miles an hour, and they got here just two minutes past the hour for starting. I got here fifteen minutes early. Then I discovered that I was forty-five minutes late, for my time was an hour behind Dayton's. You can't keep up with Dayton!



Now, there is danger in aeroplanes; but I like to be a little bit surer of coming down to earth safely. But the question is: where are we going—are we going in the right direction? I have heard it said that aviators sometimes find that they get completely turned around in the air; they may be traveling upside down and don't know it. You may be turned around and may be going the wrong direction without knowing it.

It is possible to test ourselves by someone going in the same direction; but it is important that we keep sight of our landmarks, and not get up into the clouds so far we can't carry our children with us.

## MAKING ART WORK

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One of the things every one wishes to see when he visits Yellowstone Park is the "Old Faithful Geyser." If you are around only a few minutes you will surely see and hear it, for it spouts at regular intervals, then holds its silence for a short time only.

The program Committee asked "some of the faithful" to appear on the program, although they were courteous enough to omit the adjective. Perhaps they knew that if we were not invited to speak we would spout anyway and perhaps with a great roar.

Five minutes is a terrible time for a speech; if the speaker has a great deal to say he is disgusted, if he hasn't anything to say the audience has the disgusted feeling.

I was told to choose my own subject, but since I am a teacher of art I suppose I had better stick to that subject. I have always had the idea that drawing and painting were subjects to be acquired after much effort and patient work. In spite of the arguments of some in our profession to "wait until there is a need for it and then you can express yourself," we have plodded along in Springfield trying to master the fundamentals of perspective and proportion, color laws, and design principles. Since the proof of the pudding is in the eating I am glad to say that there are few children in our schools who find their art lessons a bore, and when the eighth grade boys and girls beg to remain after school, even in one case, to return on Saturday to complete work, it would seem we were reaching them in the right way.

Sometimes I've wondered why work done in some art classes was called art work when the only thing it had in common with art training was that it was produced with the hands.

In Springfield we do not have many lessons where three or four of the class do the work and the others read while it is being done. We try to have a course of study with a definite goal for each year and do not draw cows on Monday because one appeared in one of their stories, then on Tuesday draw palm trees because their geography lesson was on the

tropics, following this on Wednesday by making a suit of armor for a mediaeval knight because the history lesson treated of that period.

Some way we are always one or two laps behind in the procession of fads and hair splitting arguments. I'm reminded of the story of the stingy man who was slicing the turkey into wafer-like slices and he asked the young woman at his right—who carved the turkey at her house. Her answer was—"Oh, we don't carve it—we just cut it up and eat it." We perhaps are very shy on skillful carving in Springfield but we are certainly having a mighty good time in eating.

## MANUAL TRAINING ROUND TABLE

TOM J. RUCKER  
ST. LOUIS, MISSOURI

### TEACHING MECHANICAL DRAWING TO SEVENTH AND EIGHTH GRADES

ELMER CHRISTY  
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As we hear and read so much about general shop work, general woodwork, general metal work, general science, general high school courses and many other types of general studies, one hesitates to talk about what is often considered so formal and exact a subject as mechanical drawing. To be sure we might call it a general mechanical drawing course since we probably would not specialize enough in the seventh and eighth grades to get beyond certain fundamental principles which underly all forms of drawing, especially those requiring the use of instruments to produce them.

I believe most heartily in general shop work, at least when it is based on the pupils' natural and self-sustained interests. At this time, however, I would like to discuss mechanical drawing from a somewhat different point of view.

For many years we required each boy to make a complete mechanical drawing of each object before he started its construction. In time it occurred to some of us that perhaps this was not accomplishing just what we expected of it. The chief objection was that the boys saw in the drawing only an obstacle which stood in the way of the more interesting activities of tool manipulation, in many cases a simple sketch, a picture, or a model sufficed for their information. Another point was that in an effort to develop correlation they were required to make drawings which were much more difficult to execute than was the construction in wood, of the objects themselves. A good example of this situation is the making of a bird house or bird box, a problem which can be quite successfully constructed by sixth grade boys; while the mechanical drawing involves some very difficult elements such as fore-shortened lines, angles other than 90 degrees and

the representation of invisible edges. It was observed also that many boys who succeeded in producing good drawings were unable to interpret them line for line as they should if they really understood them.

Our first step to modify this situation was to bring together in nine or ten successive weekly lessons all of the drawing of the year. At the same time the idea of direct correlation was abandoned, although a special effort was made to keep the problems concrete by providing models involving the various elements to be taught. All woodworking tools and other distracting influences were kept off of the benches. The boys understood that, for the time being, no woodwork would be undertaken and most of them became very much interested in drawing as such.

As a result of this first experiment, teachers reported greater interest and more satisfactory results. A committee was appointed not only to suggest the kinds of things of which drawings might be made but to analyze and determine the various factors which are involved in mechanical drawing. In order to permit each teacher to observe what other teachers were able to secure from their pupils an exhibit was arranged to which each pupil sent his best drawing, the total number exceeding three thousand. High school teachers of mechanical drawing were chosen to act as judges and they scored the drawings from each school as a group.

The following values were arbitrarily selected and have been retained throughout the experiment.

Correctness .....	20%
Line work .....	20%
Spacing .....	15%
Dimensioning .....	15%
Lettering .....	15%
Neatness .....	15%
<hr/>	
Total .....	100%

It may seem to some of you that to pass judgment on a group of drawings sometimes numbering more than a hundred, would result in unreliable estimates. As a matter of fact, the characteristics of the various groups were quite marked, reflecting in a way the things which the teacher had taught.

The second time an exhibit was planned the same judges were employed, but each one was assigned only one factor to score. The sum of the scores for the various factors constituted the total score for each school.

Before the third annual exhibit was arranged we had made such progress in our study that it seemed desirable to make several changes in our plan. In the first place, the report of a committee on a course of study had been approved.

This course stated very clearly the things which we expected our boys to know and the things we expected them to be able to do. These may be familiar to some of you as they appear in printed form under the titles "Informations" and "Skills" in our Course of Study in Industrial Arts for the Fifth, Sixth, Seventh, and Eighth Grades.

Furthermore, the question of what constituted a reliable measure of these informations and skills had become a topic of frequent discussions by our teachers. About this time also I received a letter from Prof. MacDonald of Ohio State University, in which he asked a number of questions which undoubtedly had considerable influence in determining our later procedure. Following are some quotations from Prof. MacDonald's letter:

"Would it not be desirable to have your teachers make a study of this particular matter with the idea of devising a set of standards to be placed in the hands of all teachers?"

"How can anyone rate the lettering on any specific drawing as perfect unless he has in mind specific standards as to what constitutes excellent, good, medium, poor or impossible lettering? In other words, is it not incumbent upon him to do the very thing that, if expressed in another form, would mean a graduated scale of lettering?"

"It is scarcely necessary to add that if such a graduated scale, covering the various phases of mechanical drafting, were prepared, something corresponding to an Ayers or a Thorndike handwriting scale, it would, in my judgment, prove of inestimable value, not only to teachers but to pupils in mechanical drafting."

Because of our experiences and the suggestions from those who had read the reports of our study, it was decided to have all boys in any one grade make a drawing of some one object as his final piece of work for the term and also for the exhibit. The nature of these drawings was to be such that

they would test the achievement of the pupils in the factors which had already been selected for scoring, namely, correctness, line work, spacing, dimensioning, lettering and neatness. In order that there might be no misunderstanding of or overlapping in the assignment to the judges, the above factors were defined as follows:

**CORRECTNESS** refers to the value as an orthographic projection without reference to skill in execution. Top, front, and end views should be in approximately the correct position and all necessary full and broken lines should be shown.

**LINE WORK** refers to all lines including extension, projection, dimension, and center lines. Lines should be judged according to their weight, the accuracy with which they are drawn, and the skill displayed in terminating them at intersections as well as in drawing tangents.

**SPACING** refers to the position the various views occupy within the space bounded by the border lines. The views should not be crowded together nor should they be so far apart as to appear unrelated to each other. Sufficient space should also be allowed for dimension lines and figures.

**DIMENSIONING** refers to the use of the correct dimensions so located that they indicate clearly the size of the various parts of an object. As a general rule they should be outside of the various views and so arranged that dimension lines do not cross extension lines. The quality of the figures themselves is not to be given consideration in this connection.

**LETTERING** refers to the title, the dimension figures and arrow heads. The letters should be capitals three-sixteenths of an inch high, the figures of corresponding size and the arrow heads narrow and sharp pointed, just touching the extension lines.

**NEATNESS** refers not only to the cleanliness of the paper but to the appearance of the drawing as a whole.

The problem was finally presented to the boys in the form of an isometric drawing printed on a card, with a second card containing printed directions. Since teachers were instructed not to offer any further help the assignment became

an actual test of their ability to interpret and execute a mechanical drawing of a simple object.

The results of this test were not very satisfactory to most of the teachers. The boys did not do as well as the teachers thought they would. The fact is, however, that similar tests with other school subjects generally give similar results. It is a good thing, however, for us to check up our work occasionally just to learn how much we have accomplished.

There is no doubt that the following are some of the reasons why the scores were lower: Every boy had to depend absolutely on himself. There was a time limit which may have made some of them nervous.

The use of a dimensioned isometric drawing, printed on a white card, was to most of the boys a new situation, and it was difficult for them to visualize. However, to overcome this difficulty, a full size model was displayed before each class.

The scores for the drawings this year were fully 10% below the scores for last year. Later the same test was given to several hundred junior and senior high school boys with quite similar results. This test has given us much food for thought and raises the question of when a thing has been learned. I am confident that when the next drawing period arrives, teachers will face the situation with a feeling of even greater responsibility than they have previously experienced.

As a result of the tests we now have hundreds of drawings of each of two objects. From these we have attempted to select a limited number which might be reproduced and used as a scale. So far the speaker has made these selections himself. Out of the hundreds of copies, I have selected about forty which have been numbered and covered with transparent paper in order to preserve them in their original condition.

Before selecting these drawings I decided first, to use only those which are correct orthographic projections, although they may be poorly executed, and second, all drawings selected have their three views in the same relative positions. Furthermore the cost of reproduction promises to be so great, if indeed it is possible at all, that the number finally selected must be quite small. Consequently I aimed to include only those whose values fell between 100% and 60%. There seems to be little value in a scale extending below the latter figure.



I am now asking as many persons as possible to score these drawings by arranging them in groups varying in value 5% as 60 to 64, 65 to 69, etc. In this way I hope to find eight drawings which, according to popular opinion, will fall, one in each of the 5% intervals between 100% and 60%, thus providing a scale by means of which any similar drawing might be scored with reasonable accuracy.

We have not solved the mechanical drawing problem. We have discovered some very interesting facts in regard to the ability of boys to comprehend its meaning and acquire its skills. We have endeavored to face the situation squarely and as far as possible to measure the results of our teaching. On the whole we are convinced that the emphasis which has been placed on mechanical drawing as a distinct subject has resulted in a better comprehension of the principles of the one universal language of industry.

INTERPRETATIONS OF PRESENT TENDENCIES  
WITH REFERENCE TO EDUCATION IN  
THE MANUAL ARTS

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Professor Carver of Harvard University has recently astonished a good many people by asserting that the only revolution going on in the world at the present time that "amounts to a hill of beans," is in progress right here in the United States. And then he has quieted them by telling them that this revolution is not of I. W. W. or Russian origin—it is not an organized effort to overthrow our government, but it is the disposition of laboring men to become capitalists. It is not a violent revolution of hatred and bloodshed and sabotage, but a deliberate intention on the part of the men who labor to utilize existing, lawful means to secure a share in the control and profits of industry. These intentions are not very fully organized or expressed at the present time, yet in some measure they are effective in showing results and in suggesting greater possibilities for the future.

As evidence, one may point to the new labor banks in New York, Cleveland, Chicago and elsewhere. One of these received \$5,000,000 in deposits the first day it was open, and a very large proportion of this amount came from working men and working women. A second type of evidence is in the fact that labor unions have begun to invest their funds in industrial securities. A third type of evidence is found in the response of employees in purchasing the stock of large industrial corporations. It was stated not long ago that Armour & Company offered 50,000 shares of stock to their workers and that 40,000 persons subscribed, so that the amount offered was far short of the demand. Such evidence could be multiplied by the experiences of hundreds and perhaps thousands of smaller corporations. Such action is welcomed by management because it increases the number of employees who have a vital interest in the success of the business. This, in turn, makes for efficiency and surer profits. In fact, it is so natural and so satisfactory to both labor and management that to them there seems to be nothing revolutionary about it. But the eye of the expert economist sees in it a great reconstructive force.

Professor Carver believes that this revolution is going forward rapidly tho generally unobserved. He believes, also, that it is the result of the steady increase in wages and the restriction of immigration. Like all the rest of us, the factory worker wants to use his money to the best advantage and he sees in this sort of an investment a double opportunity,—which is the usual opportunity of capital; namely, profit and control. Professor Carver says that “the ownership of factories by the workers themselves is coming more rapidly in this country than it can come in any other country.”

And what does this mean? For one thing, it means that one of the dreams of Karl Marx, which has been a menacing specter in the mind of capital for fifty years, may become an agreeable and peaceful reality. Marx dreamed of the ownership and control by the workman of the tools and machinery by which he earned his livelihood. “Lenine in Russia tried to hasten such control by violence and confiscation, and succeeded only in killing the industries themselves.” The revolution, if it comes as Professor Carver predicts, will be a gradual and healthy economic growth and will permanently strengthen and sweeten the industrial life of the United States. (Editorial in *Youth's Companion*, March 6, 1924.)

But what does it mean for education? If Professor Carver's prophecy comes true, how will it affect the education of industrial workers? Before answering this we may ask the question: What effect will it have upon industrial workers to become capitalists? What effect does it usually have upon an American citizen to have a little more income than is needed to provide food and clothing for his family? And what effect does it have upon his family? We know that when this good time comes he buys victrolas and automobiles, electric washers and sweepers, he lives in a better home, goes to more shows, and his children wear better clothes. He imitates those who are more wealthy than himself in trying to secure a larger share of the material benefits of our modern civilization. What can education do for him?

Bertrand Russell, the noted English philosophical writer, who is now in this country, has recently said that he did not believe that the world is any better now than it was before the invention of modern machinery. He is unable to see that real progress has been made since the beginning of the Industrial Revolution. He asks the question, “Is talking through a telephone more civilized than talking face to face?” He then answers his question by saying, “That depends upon

what you say, not upon having a telephone." He says that we can be surrounded by all the machinery that science and skill have produced and yet be barbarians. He fears we have worshipped labor-saving devices and machinery instead of making use of them. He is not sure that there has been any progress in leisure, art, friendship, love and happiness in a hundred years, yet these, he says, are the real things in life. "The heart is as necessary to live as the head. You cannot make man happy by the intellect alone." Can the education of the future include the heart? We have talked of the three H's but perhaps we have not done much for the middle H.

Whether the economic revolution pointed out by Professor Carver is coming in just the way he pictures or not, there is evidence that unless some great misfortune overturns things in this country, we are going forward as a nation and are going in such a way that the man whose labor is at the machine and the man whose chief means of earning is through the skill of his hands, is going to have as good a chance (and perhaps better chance) to provide himself with the material products of civilization as the man who writes magazine articles, clerks in a store or teaches school. If this is conceded and if Bertrand Russell's contention is sound, that merely acquiring the machinery of civilization does not make the world better or men happier, then the major part of the best education for the future industrial worker is not far different from that which is best for all the other workers. It should be the kind of education that will enable everyone not only to make a good living but to make good use of the machinery of civilization—the products of science and invention and industrial art—and show him how to cultivate leisure, art, friendship, love, and happiness, which Mr. Russell thinks the world as a whole has ceased to cultivate. Or, if you prefer to use the phraseology of Dr. Nathaniel Butler, education should enable him to enjoy and appreciate the higher things of life such as literature, music, art, courtesy and religion, which are the constituents of culture.

Applying this to the manual arts (and by this term I include all instruction, whether vocational or cultural, involving materials and manual occupations) what does it mean? Just two things, as I see it today:

FIRST. Men and women who work in the trades and industries must know the particular work by which they earn their livelihood better than they usually know it today. If they are going to be their own employers—if they are to fur-

nish the capital or any considerable part of it, then management must demand a higher degree of efficiency. They will not stand for 50 and 60 percent. It must be 80 or 90. The worker must have not only skill but intelligence. He must know his job thoroughly. It will not be enough that he can start and stop and feed a machine; he must know what is inside of it, how power is applied, what conditions are essential to its most efficient operation, how to regulate and repair it, and a hundred more things that make him an efficient worker. He must have ability to use his head as well as his hands.

Here, then, is the place for vocational instruction to do its greater work whether in the corporation school, or the vocational school or the high school. Here, too, is the place where trade extension courses will count, where evening courses in technology and trade science, and trade mathematics and drawing will be even more effective than in the past. The slogan for this phase of education may well be, "Help every man to do his work better." However, this definite specialized vocational instruction will be merely a secondary aim in education even as the "machinery of civilization" is secondary to "leisure, art, friendship, love and happiness."

SECOND. Men and women who work in the trades and industries must be educated so that they will crave and seek the finer things of life and be masters of the "machinery of civilization," not its slaves. Their education, in common with that for all other workers in the world (and this includes everybody capable of rendering service) must be such as will lead to an understanding and true estimate of the value of the physical environment with which they are surrounded.

Here, then, is the great opportunity for the manual arts in education; namely, to give appreciation of the "machinery of civilization." As this appreciation can come only through experience, which involves thoughtful handwork, every child must have instruction in the manual arts, and the broader and deeper the experience in the fundamentals of these arts, the richer the appreciation.

If the man is to appreciate furniture he needs to have had experience with woods and joints and finishes as well as have read books on the subject. If a woman is to appreciate the electrical devices of her home she needs to have worked with batteries, and motors and heating elements and fuses as well as read the catalogs of manufacturers and dealers. And the

same principle applies in the automobile, the heating and plumbing equipments of a home, the architecture of the house and the landscaping around it, and even the books of the library and the rugs and paintings used in furnishing. This list is capable of expansion but that is not necessary here. In making such a list for school purposes, however, consideration should always be given to a reasonable balance between the manual arts that emphasize the application of principles of science and those that give contact with the beautiful and experience in art processes.

If the line of thought followed in the above statements can be accepted, then it is easy to interpret the signs of the times as indicating that in the future, even more than today, there will be two focal centers in the aim of the manual arts in education: appreciation of the "machinery of civilization" for everybody, and specialized skill and industrial knowledge for those who need it.

## THE NEW TEACHER OF MANUAL ARTS

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Education is an ever changing process. Every age has had its own problems and evolved methods of solution. Some of these methods have had sufficient merit to cause their adoption by later generations. Tradition has gradually built up certain conceptions of what a teacher should be, as well as the duties he should be able to perform. Eventually custom dictates many details for which no adequate reasons can be stated. The teaching of Manual Arts is no exception to the general rule.

Nearly fifty years ago two pioneers began a new movement in American education. Dr. Runkle of the Massachusetts Institute of Technology and Dr. Woodward of Washington University, St. Louis, have both been designated as "father of manual training." Time will not permit settling the parentage of the child the Dr. Woodward is favored in that he named his school "The Manual Training School," while Dr. Runkle established a "School of Mechanic Arts." The significant fact is that both men were connected with institutions training engineers, and that each in his own way was instrumental in having taught a new line of work which was destined to spread over the entire United States and, indirectly is the cause of our meeting together today. The influence of these men cannot now be fully realized. It may be well to say that almost without exception the Engineering Colleges of the United States still follow the analysis of the Mechanic Arts as evolved by Dr. Runkle; that the Manual Training High Schools a generation ago were duplicates of Dr. Woodward's school and that a roll call of the early teachers of manual training would show a majority of Engineering College graduates. Many of these men have come to be the leaders of the movement, and are still dominant forces.

The coming of Gustaf Larsson during the late 80's brought a new type of handwork, and from it came a new type of teacher. The useful model instead of an abstract exercise; the smaller class with individual instruction in place of class demonstration; the teacher specifically trained in a Normal School for teaching handwork in place of an engineering college graduate are some of the most familiar evidences of a new point of view.

The late nineties brought us the modern movement in the application of psychology to education. James Thorndike and a host of others have given fresh impetus to a closer consideration of the laws of teaching and learning. The child has come to be the central figure, while projects, courses of study, equipment and methods all center about him. New grounds for teaching handwork were found as some of the older doctrines of formal discipline suffered a loss of prestige.

The Art movement may be said to have its origin as far back as 1873 in the establishment of the Massachusetts Normal Art School but not until the early years of the present century do we find effective application to manual arts. The teachers graduated from Pratt Institute were among the first advocates. Dr. Haney of New York became the vigorous exponent of a finer and more beautiful type of handwork than had been common.

The agitation for more serious preparation for vocational life culminating in the Smith-Hughes Law brought us a new series of problems and again a new teacher. This time we sought him in industry. Having found him we discovered he still needed training. Possibly we can appreciate a statement found in one of the last articles written by Dr. Woodward:\* "I have learned, perhaps unjustly, to distrust a man who began as a mechanic. He generally finds it hard to understand what it is all for. He got his own training under other conditions and with so different ends in view that it is almost impossible for him to view the work from the right standpoint."

The outstanding change in education of the last few years has been the tendency toward reorganization of the school system to give us a Junior and Senior High School. With the reorganization has come the definite need of a re-statement of objectives for our work. No longer can we saw wood for the reasons valid 20, 30 or 40 years ago. In a very real sense the manual training teacher has grown up. He has arrived at years of responsibility. He must bear his share of the load. The shop for woodwork has expanded to become several shops. The location has been moved from the basement to a place of honor. The teacher is a regular member of the staff. He has to meet other teachers, perhaps even at-

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\* C. W. Woodward, Manual Training, Theory and Method, Outlook Magazine, 81:929, 1903.



tend faculty meetings—and speak the language they do. Lo! he is the new teacher of Manual Arts.

Let us consider him briefly. He is older than the manual training teacher of a few years ago because the Superintendent and Principal want a man equally trained with the rest of the faculty. More and more often he is expected to have completed a four-year course leading to a degree. He must be interested in boys and their activities. He should know something of the occupations and activities of adult life both as regards the activities which everyone may be called upon as a householder, and the more particular activities any boy or man may engage in for a livelihood. He must keep up-to-date by reading, study, travel—yes, even attending conventions. In short, he is a real fellow who leads, inspires and appreciates his boys.

What can we say of his preparation? Suppose he spends four years in training. How shall he divide his time? No longer may he devote his shop instruction to the Engineering laboratories of joinery, turning, patternmaking, foundry, forge and machine shop. He needs an acquaintance with wider range. California, for example, expects the Junior High School teacher to have some electrical training, to have sheet metal and pipe fitting in addition to a knowledge of the older metal work; to know something of upholstery, painting, finishing and decorating as well as woodwork; cement, clay, art crafts and freehand drawing are to be familiar to him. Printing and shoe repair have attained honor. The Senior High School has all the above, and adds gas engines, plumbing, automobiles and irrigation equipment. His very title suggests the point of view, "Teacher of Occupations and Home Mechanics."

Aside from all this, his professional training must include a study of psychology, of principles and methods of teaching and such other subjects in Education as will directly contribute to efficiency in teaching.

One may have abilities in all of the arts listed above, one may know the theory of method and applied psychology but still the third element is needed. Ability to express one's thoughts in oral or written speech; ability to apply mathematics and science even tho in a limited way; an understanding of history, some appreciation of economics and sociology—in short an intellectual grasp of the world which entitles one to a seat among his fellow teachers.

Having said these things, what more remains? All of the qualities of personality and character for which school training is as yet materially lacking. A long list of adjectives can be drawn up to describe them. Habits such as influence boys for good. Manners that please. Temperament that is cheerful and optimistic. Humor that can see the bright side of the darkest day. Character strong, clean and upright. Interests that are varied yet deep and abiding. A love of the best in art and craftsmanship. Such are the attributes of the new teachers of manual arts for whose development the best efforts of teacher training institutions and supervisors generally are responsible.

The training program will naturally vary in different institutions depending upon local situations. In stating the plan at Bradley Institute I am conscious that other programs may have equal or greater merit. The illustration is used at the request of the chairman and because the speaker is most familiar with it.

The leaflet describes the plan in detail. Briefly, we desire to develop teachers with SKILL or ABILITY to PERFORM the technical processes which they are to teach. Second, we wish them to be able to TEACH what they know how to do. Third, we hope for the richest possible background that time and the other objectives will permit.

Our programs are arranged with rather specific ends in view of what the teacher will do when he graduates. The Freshman year is alike for all students. Contact with general lines of work is required as well as the common element of English and Mathematics. During this year the students should seek to discover his likes and aptitudes. At the opening of the Sophomore year he decides in consultation with his Dean which line he prefers and for which incoming calls indicate there is a demand. You will note that there is a care of general subjects and of professional courses common to all programs. Then you will find the specific group of technical subjects remaining to complete the requirements for the degree. The central idea is to develop considerable ability for specific types of positions, and at the same time to include sufficient variety to meet the situations we are called upon to furnish teachers for. We are not interested in

having the largest number of men in training, and we advise young men who do not give indication of developing into the kind of teachers the public wants, of the things they need to overcome if they are to go on thru the course. We recognize that we must depend upon our former students, alumni and friends to send us good material in the first place, and that the job of making efficient teachers is not complete in school but requires the help of a sympathetic supervisor. We welcome the criticism of all of you who are in the field in order that the training program may more effectively prepare the teacher upon whom the success and continued support of the manual arts must depend.

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## BRADLEY POLYTECHNIC INSTITUTE

PEORIA, ILLINOIS

1924-1925

### INDUSTRIAL TEACHER TRAINING CURRICULA

The Division of Industrial Teacher Training offers several four-year programs for teachers of shop work or drawing in Junior and Senior High Schools, and one program for Supervisors and Directors. These programs are arranged to enable a student to concentrate along certain lines in order to teach acceptably such technical subjects as woodworking, metalworking, drafting or automobile repair. The first year of work is alike for all students. A core of general and professional studies runs through each of these programs so that the related science and mathematics as well as the specific professional courses in Education are included. The dominant idea is to give thorough technical training in DOING, specific preparation for TEACHING and an adequate background of Science, Mathematics, English, History and Sociology. To this end, prospective teachers are placed in the same shop classes with prospective workmen in the various vocations for which the Institute offers training. The professional courses in Education are based upon a study of Psychology, and are made to bear directly upon the work the teacher is called upon to do. The more general courses in Science or Mathematics are identical with those carried by other students of college rank.

The demand for graduates with four years of training is steadily increasing and far exceeds the supply. Prospective students are advised to plan for the completion of one of the following programs. While the usual requirements for admission (page 10) apply, it is very desirable to present shop work and drawing as part of the nine elective units.

Men with trade experience meeting the requirement of teachers in federal and state aided vocational schools, may have a full year of study arranged for them with individual consideration of their professional needs as prospective teachers.

# FOUR-YEAR PROGRAMS LEADING TO THE B. S. DEGREE

**PROGRAM A.** This curriculum is designed for the preparation of teachers who will be expected to teach both technical and general High School subjects. 136 semester hours are required for graduation, 46 of which consist of required technical work, 60 of general and professional, and 30 of electives. Those desiring to coach athletics will elect the professional courses in coaching not to exceed 16 hours of the 30 hours of electives. See page 63. The electives are to be grouped so as to prepare for teaching effectively one or two high school subjects in addition to Manual Arts or Coaching Athletics.

**PROGRAM B.** A curriculum for industrial teachers in Junior High Schools. In order to insure the necessary technical knowledge and skill this program requires 60 hours of general and professional subjects, and 76 hours of technical, 20 of which are specified and the balance electives selected from a related group of departments after consultation with the Dean.

**PROGRAM C.** For teachers desiring to specialize in drafting. 76 hours of required technical work and 60 general and professional subjects.

**PROGRAM D.** For teachers of woodworking in technical high schools and vocational schools. 76 hours of required technical, 60 general and professional subjects.

**PROGRAM E.** For teachers of metalworking with special emphasis upon machine shop practice. 76 hours of required technical, 60 general and professional subjects.

**PROGRAM F.** For Supervisors and Administrative Officers. Prerequisite for registration in this curriculum includes (1) 60 or more semester hours of approved credit in college or Normal School including both technical and general courses, (2) two years or more of successful experience in teaching industrial work, (3) general fitness for supervisory work. Opportunity is afforded for electives in technical, general and professional subjects.

**PROGRAM G.** For teachers of Automobile repair. 76 hours required of technical, 60 hours of general and professional subjects.

**PROGRAM H.** A four year curriculum for prospective teachers of art, 136 semester hours are required for the degree, 48 hours of general and professional, and 48 of technical work are prescribed; 20 hours of non-technical and 20 hours of technical electives.

**PRINTING.** A co-operative arrangement has been made with the Department of Education of the United Typothetae of America whereby students who have completed Course 10 in the U. T. A. School of Printing at Indianapolis, Ind., will be allowed 40 semester hours credit toward the B. S. degree. Students will ordinarily plan to spend the Sophomore year in the School of Printing, and the other three years at Bradley.

## FRESHMAN YEAR (ALIKE FOR A, B, C, D, E, and G.) TECHNICAL

M. Dr. 11-12 Mechanical Drawing 6	Eng. 11-12 Composition and Rhetoric 6
Art 11 Freehand Drawing 2	S. M. 20 Shop Mathematics 2
W. Wk. 11, 12 Wood Technology 6	Math. 16 Outline Course 8
Finishing 6	Eng. 13 Public Speaking 2
M. Wk. 11, 15 General Metal Work 6	
Forging 6	

# WESTERN ARTS ASSOCIATION BULLETIN

## GENERAL AND PROFESSIONAL SUBJECTS REQUIRED FOR A, B, C, D, E, and G DURING SOPHOMORE, JUNIOR AND SENIOR YEARS

Applied Physic 23-24 .....	6	Ed. 13 History of Education .....	2
History 31-32 .....	6	Ed. 15 Intro. to Study of Ed. ....	2
Soc. 21 Sociology .....	3	Ed. 25-26 Psychology .....	4
Non-technical Electives .....	3	Ed. 31 Teaching Mechanical Drawing .....	2
Hygiene .....	1	Ed. 33 Teaching Woodworking .....	2
Physical Training .....	2 years	Ed. 38 Educational Measurements ..	2
Thesis .....		Ed. 39 Methods of Teaching Manual Arts .....	3
		Ed. 41 History of Manual Arts .....	3
		Ed. 42 Equipment .....	2
		Ed. 44 Administration of Ind. Education .....	3
		Ed. 46 Vocational Guidance .....	3

## REQUIRED TECHNICAL SUBJECTS AND ELECTIVES FOR A, B, C, D, E, AND G DURING SOPHOMORE, JUNIOR AND SENIOR YEARS

### Program A—General Course

M. Dr. -1 Architectural Drafting ..	3	W. Wk. 13-14 .....	4
M. Dr. Machine Drafting .....	3	W. Wk. 15 Patternmaking .....	4
Art 33 Theory of Design .....	3	W. Wk. 26 Furniture Making .....	3
Art 34 Interior Decoration .....	3	General Electives .....	30
Art 38 Furniture Design .....	3		

### Program B—Junior High School

Fifty-six semester hours of technical electives selected upon consultation with the Dean from not less than three of the following departments: Art, Automobile, Electricity, Mechanical Drawing, Metal working, Woodworking, with a minimum of ten semester hours in any one department.

### Program C—Drafting

Metal 17 Machine Shop .....	4	M. Dr. 14 Descriptive Geometry ....	4
W. Wk. 15 Pattern Making .....	4	M. Dr. 15-16, 20 Machine Drafting..	11
W. Wk. 26 Furniture Making .....	3	M. Dr. 17-18, 23-24 Arch. Drafting..	16
Art 33 Theory of Design .....	3	W. Wk. 13-14 Millwork .....	3
Art 38 Furniture Design .....	3		
Art 13 Freehand Drawing .....	3		

### Program D—Woodworking

M. Dr. 15 Machine Drafting .....	3	W. Wk. 21-22 Millwork .....	10
M. Dr. 17-18 Arch. Drafting .....	3	W. Wk. 26 Furniture Making .....	3
M. Wk. 17 Machine Shop .....	2	Art 33 Theory of Design .....	3
W. Wk. 13-14 Millwork .....	10	Art 34 Interior Decoration .....	3
W. Wk. 15-16 Patternmaking .....	3	Art 38 Furniture Design .....	3
W. Wk. 18 Carpentry .....	3		

### Program E—Metalworking

M. Wk. 15-16 Patternmaking .....	3	M. Wk. 21 Toolmaking, Jigs, Fixtures .....	10
M. Wk. 13 Sheet Metal 3 .....	3	M. Dr. 15-16 Machine Drawing .....	3
M. Wk. 16 Adv. Forging .....	3	Auto 11 Mechanism and Engines ....	4
M. Wk. 17-18 Machine Shop .....	10		
M. Wk. 19-20 Machine Shop .....	10		

### Program F—Supervisors and Directors

#### FRESHMEN AND SOPHOMORE YEARS

Sixty-eight Hours of Approved Courses in Manual Arts and General Subjects

REQUIRED	ELECTIVES
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Ed. 31 Teaching Mech. Drawing ....	2	General Electives .....	9
Ed. 33 Teaching Woodworking .....	2	Technical Electives .....	9
Ed. 39 Teaching Manual Arts .....	3		
Ed. 41 History of Manual Arts .....	3		
Ed. 42 Equipments .....	2		
M. Dr. 25-20 or 53 History of Arch. ....	3 or 4		

# WESTERN ARTS ASSOCIATION BULLETIN

## SENIOR YEAR

Ed. 36 Supervision of Instruction .. 3	General Electives ..... 9
Ed. 38 Educational Measurements ... 2	Technical Electives ..... 11
Ed. 43 Administration of Public Education ..... 3	Thesis .....
Ed. 46 Vocational Guidance ..... 3	Ed. 44 Administration of Industrial Education ..... 3

## Program G—Automobile

Auto 11 Mechanism ..... 5	Auto 18 Garage ..... 14
Auto 13 Laboratory ..... 2	Metal 10 Brazing ..... 3
Auto 14 Vulcanizing ..... 3	Metal 17-18 Machine Shop ..... 10
Auto 16 Electricity ..... 10	Mach. Drawing 15, 16 ..... 9

## Program H—Art

Four years work consisting of the following subjects:

GENERAL REQUIREMENTS	TECHNICAL REQUIREMENTS
Art 25-26 ..... 6	Art 13 ..... 3
Education ..... 15	Art 16 ..... 2
English 11-12 ..... 6	Art 21-22 ..... 20
History ..... 6	Art 24 ..... 6
Hygiene ..... 1	Art 33-34 ..... 6
Psychology ..... 3	Art 36 ..... 2
Public Speaking ..... 2	Art 38 ..... 3
Science of Mathematics ..... 6	Mach. Drawing 11 ..... 3
Sociology ..... 3	Arch. Drawing 17 ..... 3
Non-technical Electives ..... 20	Technical Electives ..... 20
Physical Training ..... 2 years	

## TWO AND ONE YEAR PROGRAMS LEADING TO CERTIFICATE

### Program I—Grammar Grade Manual Arts

This program gives intensive training in shop work and drawing together with related academic and professional subjects. It is designed for teachers of Manual Arts in the grammar grades.

#### FIRST YEAR

M. Dr. 11-12 Mechanical Drawing .. 6	Eng. 11-12 Composition and Rhe- toric ..... 6
W. Wk. 11-12 Technology, Finish... 6	Ed. 13 History of Education ..... 2
F. Dr. 11 Freehand Drawing ..... 2	Ed. 15 Introduction to Education .. 3
W. Wk. 14-15 Metalwork, Forging 6	S. M. 20 Shop Mathematics ..... 2
Public Speaking 13 ... 2	Physical Training .....

#### SECOND YEAR

Art 33 Theory of Design ..... 3	Soc. 21 Sociology ..... 3
Art 34 Interior Decoration ..... 3	Ed. 25-26—Psychology ..... 4
Art 36 Bookbinding ..... 2	Ed. 31 Teaching Mech. Drawing ... 2
Art 38 Furniture Design ..... 3	Ed. 33 Teaching Woodworking ..... 2
M. Dr. 17 Architectural Drafting .. 3	Ed. 39 Teaching Manual Arts ..... 3
W. Wk. 26 Furniture Making ..... 3	Ed. 41 History of Manual Arts ..... 3
Physical Training .....	Physical Training .....

### Program J—Vocational Teachers

This program is planned for men with trade experience required of teachers in schools receiving state or federal aid. Each man is given individual consideration and emphasis is placed (1) upon how to analyze and organize the trade knowledge and skill he may have, and (2) how to teach others what he knows and can do.

## ART ROUND TABLE

FLORENCE WILLIAMS

DEPARTMENT OF ART, CHICAGO UNIVERSITY, CHICAGO, ILLINOIS

### APPRECIATION OF ART IN THE COMMUNITY

(MRS.) M. F. JOHNSON

DIRECTOR OF ART ASSOCIATION, RICHMOND, INDIANA

I was going out through Kansas some years ago, and met with a blizzard just as we were getting into Kansas City. Everybody was getting cross and irritable. When we arrived in Kansas City the train which I had intended taking was gone. Finally we got into a slow train, and the car in which I found myself was full of immigrants, red-shirted people with innumerable bundles. I was in anything but a pleasant state of mind because of the delay. Just in front of me sat a merry-faced Italian; and he looked very much contented. Soon I fell asleep; but presently I was awakened by a sound. I thought at first I had lost my place. Then I found that it was the Italian whistling. Now what would an American whistle? But what was this Italian whistling? Tired and cross as I was, he began with several strains from *Il Trovatore* and *Traviata*. Then the *Torreador Song* from *Carmen*. And for that hour we traveled together, he was a very happy man. He took out from the store of songs he had learned to love these beautiful pieces and entertained us Americans. Having been brought up in a country where music and art and poetry are common, even among the poor, he now was able, all alone, to entertain himself and us.

It set me to thinking. I wondered how we are going to do it in America unless we can have this influence of beauty and the love of things beautiful; and I went back home determined more than ever to do something. But Richmond is not large, only about thirty thousand. It is hard to put these things in a little town.

If you want to have art appreciation in a community you must have art. You can't have it unless you have art. There is no other way. But you can't get to the point of appreciation of art in your community until you have art. It is equally true in music. A record comes very close to the original. You get very close to the quality of the tones. But there is only one original; and you can't have any of these things in

a little town. In the larger cities they have their galleries; but we must have some way of bringing art to the little places. Our Michael Angelo may be plowing corn today. So when this truth is impressed on our minds we have tried in Richmond to instill real art into the minds of the people.

We began very modestly. Indiana has a great many men who paint very well. But we realized at once that we were not working for the few people who could afford to go abroad, but for the Tom, Dick, and Harry who would perhaps never have an opportunity to see the great originals. And we wanted to reach all these kinds of folks in Richmond. We did not leave it all to the schools. We had a lawyer with us, and a preacher, and various kinds of people.

Then in putting on the exhibitions we found the same difficulties you find everywhere. We found that we either had to be satisfied with the Richmond and Indiana painters, or we would have to in some way get others. We owned some pictures, but we were not quite satisfied.

I want to keep on saying, as Mr. Dean has just said, that unless you can bring real art to your people and get them to appreciate it, you are going to lose your jobs.

We found it difficult to get the great pictures we wanted to show. The only way we could get them was through co-operation with other cities. We organized with other cities, and made arrangements to exchange with them. We went to New York and borrowed pictures to show to our people. Thus in a few years we had several cities that shared in our habits. In this way it was made possible to get good paintings. We succeeded in having a good exhibition but, of course, nothing like what is found in the great cities.

It can be done. But now the place to have it. How to show it. How it is possible in a town with no gallery? In Muncie the club room moved out and permitted us to use their halls. In Lafayette a municipal judge of the court was also a painter, and we got the town's permission to get the top floor of the court house.

So you see it can be done any place. I have hung paintings in stores and in private homes.

Then to get them hung so that you can get plenty of room, we used to buy wrapping burlap from Marshall Field's by the bolt. It is difficult to see paintings against the white wall. Why don't you people get up a protest against the unsightly walls in the school rooms? You ought to do something about the walls in the schools.



You can't have art appreciation unless you have art and beauty. When you have gotten your exhibition and made a place to show it, then what are you going to do? I used to think that art would do its own work. But I discovered that it did not altogether. Neither does the beauty of nature. If nature and art did their own work there would be no need for education in art. You need something else more than beautiful things. They have to be explained. Still I don't exactly like that word. But you have to help it. Some one said it was enough to make the story, but it was left to us to make other people see it. That is what we are trying to do. We are trying to create an appreciation among the people of the community. Unless you have had the opportunity for a good many years to steep yourselves in art itself, it is hard to bring art to others. Our greatest difficulty has been to get art teachers to come to any comprehension of what we are trying to do. Teachers came to our exhibitions with note books; but what they were going to do with all this art was their difficulty. If you are going to hold your jobs you will have to get the spirit of art somehow within yourselves, not just the knowledge of teaching certain proportions and forms and colors, but you must have the beauties and emotions of the real thing itself. And that you can't do in a day or learn in a school. It comes from being in contact with beauty itself. You must learn to appreciate beauty and art yourselves; that is what is going to save your jobs. Then you needn't worry about success; because people the world over are sensitive to beauty. Everyone wants happiness; and beauty is one of the greatest sources of happiness. And if you can teach art and beauty as a means to happiness you are bound to succeed.

Then the next thing is how to put it across. We have done a great many things, sometimes spectacular things. We have even had the band out in front of the building while we have held an exhibition. It was a trick, of course, but people came and saw the pictures. You have to get people to come; for unless they do the whole thing has failed. We used music with our exhibitions to show the relationship between the music and the paintings. I asked one of our leading musicians to play something appropriate to one of the exhibits; she understood and played a very beautiful picture expressed in musical tones.

Art is not confined to painting. It may be words or musical notes. If you can get that across, if the people can be made to understand that painting is exactly like poetry,

or like a great piece of music, it will make them understand it better.

It is astounding how little foundation even the most highly educated people have in art. You can graduate from the best schools and not understand art. I have never met such ignorance of art as I have among the educated. There is something about the highly educated person that makes it impossible to learn any more. In art you have to come as little children.

Now we have a gallery. And that became so interesting that our school board granted us permission to build a public gallery in a public high school. It is a real art gallery with three rooms, and we consider that it is just as good a place as any in America. We have the children from the public schools come to our exhibitions and explain to them what they are going to see. Mrs. Williams has done wonderful work in organizing the children, and bringing them to the gallery. And what we do with them is exactly what we do with the grown people. One afternoon we had a number of children there; the following day some college students; but we brought out exactly the same points. We don't talk down to the children. We talk about the painting from an artistic standpoint.

To illustrate, let me tell you a little story. We had a picture. I said to these children, "Look at it. What do you see first?" All but one saw the trees for which it was painted. And we went over the canvas just as an artist would have done.

If I were a public school teacher, I should talk art. You must see what the artist sees. There was a sycamore tree in this picture. I asked him, "What does a sycamore do?" He promptly said, "It does this." (Indicating growth of branches by movement of his hands.) I said, "How do the beeches do?" A colored boy said, "The beeches sway down like this." He had a vision; because those are the things the artists see.

They must learn that nothing can reproduce nature. We already have nature and don't need any one to reproduce it. But we do need people who love nature and try to select the view which can best be put on a canvas. You can suggest nature, but you can't make a photograph of it. It is the artist's storehouse of beauty. He goes there for inspiration.

He goes to this wealth of color—and children must know color—that is the tool the artist is using. If you don't understand art and color, then how can you know about painting? The children learn it as easily as the multiplication table. And art is a thing that will hold.

We had an art corner in Richmond. We organized it in connection with the community service. And I thought of how successful this would be in places where people were not generally interested.

You have to bring up a generation before you can do much along this line. You can't expect to accomplish much under twenty-five years. It is now more than twenty-five years since we started.

I want to tell you about the contest that we held.

We selected fifty pictures, which we exhibited three weeks. The contestants submitted papers which were afterward marked.

In every way they were brought as close to the people as they could be. I was astonished at the interest displayed in our exhibits by people who had never before thought about pictures. They had probably seen them, but now they were really interested; and so our exhibition went on for three weeks; and during these three weeks 3,640 people attended the exhibition.

It was a perfectly terrific job to mark the papers. We had to go up and down Main Street to get people to mark them. We got one lawyer and one bank president to work on them.

So Miss Williams and our art teacher arranged another contest; and these people showed only a part of each picture by covering the slide which had been shown with a black piece of paper so as to expose the end in a certain way; just a part of the picture being shown. We tried to make it an honest contest. One person out of the hundred that competed had a perfect paper. She got as a prize a very beautiful painting. Other prizes consisted of other paintings and reproductions of old masters in color.

Then we had the fun of giving these prizes, giving them away in the schools. Altogether it created a great deal of interest.

How much good did it do? It did create a great deal of interest; but in all of that kind of work emphasis is apt to fall on the winning and not on the art side. People love to have a prize, and they love to win. But we have not done it again because of the work involved. But next year we hope to have another art exhibit.

In regard to our gallery, we think we have demonstrated that a gallery is as useful in a high school as any other department. It is just as much a necessity for the art department as the laboratory is to the science department, or the gymnasium to the athletic department.

I would like to say just another word about art methods and how we present them. You have all heard people say that they like a picture and still they don't know anything about it or why they like it. I would not say a word against having people like a picture. But people who come in and like a picture this year will most probably come in next year and like another one better. Art fanatics have a narrow view of pictures they like—people who become superior and analytical; but they are not the people you are so apt to please. But after you have warmed up to most people and gotten a little better acquainted with them, you will find that there comes a time in most people's life when they must know why they like a picture. You have your views, perhaps, and you can then go over the picture and take it up from the painter's standpoint. There is no mystery about art. It is not half so interesting to see it from your own standpoint as if you can take it up from the artist's standpoint. There is only one thing you can't explain, and that is genius. But that is not necessary. But you can learn to see what the artist sees.

Painters used to tell me that they had been studying all summer. I wondered at first what they had been studying. Then I found that they were just looking; they were out in nature studying how it was possible to select a scene and express themselves. Many learn to draw; but very few learn to see.

We do a great many things in our art club besides exhibiting art. The Woman's Club meets there. The musical department of our Women's Club finds it a very good place to meet. It is a pleasant place to be. I wish you could all come to our annual dinner tomorrow night and see what a very attractive place it is.

Have you ever thought about how really valuable art is? Whenever a man becomes wealthy he buys art objects. He buys what is considered beautiful and artistic because they appeal to him and make him happy. Or he will go to places where he can see beautiful things. He begins to look around for something he can consume and not destroy. So you see, art has a permanent value; and those things are the only things in life worth while. It does not matter how much he can possess or how much food he can consume; those things

are not permanent. But if he loves music, and flowers, and paintings, and they are not consumed by using them. So art is a permanent value. If you want to have a complete civilization or a complete life, you must have three things—you must have the truth, you must be good, and you must have the beautiful. I know a lot of truthful people who are miserable; and what they need is the addition of this refinement of beauty and happiness. You must have beauty to have this circle made complete. And that is what we have tried to do. We have been trying to add this to the lives of the people of our community to make them more complete.

We have seventeen painters now that have developed under this influence. We have a young man who has grown up in our town and under our teachers. He has been brought out until we are now quite proud of him. He has been abroad and studied.

I would like to tell you that in this class of work there is in our gallery a group of twenty-two pictures painted by a young man eighteen years old. He is living in Richmond and working under the guidance of the young man who has studied abroad. All these paintings are original work.

I don't want to leave you under the impression that this is the only kind of work that we have developed. We have two classes at work, one drawing from models in the night class, and one studying from still life in the day time class.

We have been very satisfactorily recognized by the city. The Commercial Council gives us two hundred dollars a year from the city fund, and the School Board gives us a little also. We ourselves do the work without any compensation, because in our town we have not money enough to pay any one to come in and teach.

You can certainly see the results. I believe you could feel it a little in the spirit of the people. You even can hear art discussed on the streets by staid business men. Art brings this joy that is unfailing. And in this world, where everything seems to fail, that is what we need.

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## DAYTON PLAN FOR DEVELOPING PUBLIC APPRECIATION OF PAINTING

THEODORE HANFORD POND

DIRECTOR DAYTON ART INSTITUTE, DAYTON, OHIO

I may be old and gray-haired—and bald perhaps. But at least I represent the Art Institute here today. The Institute is not quite so old. But it is already one year old.

It began not so very long ago when a few of us realized

the need for giving Dayton something in the way of art. Those few got together and tried to build up a picture gallery which was made possible by the beginning of a little institute which offers the people of Dayton not only an opportunity for study, but to see and appreciate art as well.

You can't have art until you have it. It is our mission to present to Dayton fine exhibits so that people may know that there is art.

Throughout this country around here there is a growing appreciation of art. Even tonight I have to go out to a group of farmers to tell them about art. They asked, "Couldn't you come out to just a bunch of farmers?" The people are wanting beauty. They are ready for it. But the thing is, we must get it across so that they can use it. And one of the most important things is to get it to them. If we did not take the time, we would never have time to do it. And so we go to them and give them what they want to know.

Our principal work so far has been reaching out to the various organizations throughout the country and in the surrounding territory. And we go and tell the people around here all that we know. And in this way we are producing the background which will develop an appreciation which will make possible a great interest in this community and the surrounding territory.

We have a small school which is growing and developing talent.

One of the ways in which we are reaching many people here in the city is perhaps a new way and a little different. I think Mr. Thresher will tell you about that, so I am not going to take any more of your time on that. But I hope you can all come to the Art Institute. And we also want you to know that we do very much appreciate the help and service you have rendered us in coming to this convention. We believe you can help us immensely in reaching people.

There is an urgent need of developing the appreciation of beauty among everyday people. This idea was originated by one of the men who have been interested in the founding of the Dayton Art Institute, Mr. Thresher, who has made public this plan which is called the Dayton Plan. And I want him to tell you about it personally. I take great pleasure in introducing Mr. Thresher.

**MR. THRESHER:** The greatest difficulty we have had in Dayton has been to understand what an institute was not. It has taken us a great deal of work to get that out of our systems.

In a library anyone can pick out books that are read, produced and known; but exacting conditions of looking at pictures has made it hard to study them in the same way.

So we thought up this idea of a circularizing gallery of pictures. Now we have made an arrangement so that any child in Dayton can draw out one of these pictures on a card and take it home for two weeks of study and enjoyment.

But there is a background to all this work. Some one has said that experience is what you get when you are looking for something else. It was in starting a musical movement ten years ago that we began this thing. We started a veritable crusade for good music and arranged for splendid programs. Nordica has had an audience of twenty-eight three weeks before that. Since that time we have brought the world's best artists to Dayton and have put on \$150,000 worth of music and have made it pay. And even then the \$3.50 course was prohibitive to some people, so we had to permit some people to pay it a little at a time. We learned that even though the amount was small, partial payments in such things bring results.

The libraries of the whole world have always been for the few. They have never been for the masses. When Benjamin Franklin, the first one to originate this idea of a public library, advanced his ideas, the whole thing was considered radical and impossible. It was a hundred years or more before the State of New York appropriated funds toward it. I have no doubt that at the time it seemed a radical departure; but the radical of today becomes commonplace tomorrow and out of date the day after.

We based our ideas on the circularizing library and wanted to get up a circularizing gallery of fine, small pictures that could be sent out two weeks and returned very much as was already done with library books. And we got the most delightful response. The response of the community was immediate. People took out the pictures and enjoyed them. Children saved their dimes and nickels and went to the gallery and borrowed pictures. As soon as the supply ran behind, more pictures were obtained; and this again increased the demand at this end. But we have gradually increased the number reproduced and have now secured the co-operation of almost every great artist. We have never been directly turned down when we have called on them for co-operation.

On the back of each picture is the history of the artist and some simple criticisms. There is also a list of four or five books so that the student can read up on art as he goes along.

On the back of the picture too is placed the artist's sale price, and when the picture is sold he gets all the profits without any deductions for commissions. During the last three years we have found the sale of the larger pictures greatly aided by the small picture books. When a couple goes to housekeeping they often feel that they cannot afford a larger picture, so they often buy one of these less expensive ones. During the past three years, besides a larger number of smaller pictures, we have helped sell more than seventy important canvasses. So we feel that the thing is working out quite practically.

The whole idea has been to put pictures into the hands of the people just as books have been circulated through the libraries. We believe that the reaction to beauty is as general as it is to music and literature. The trouble is that art has always been considered a rich man's game; but it is not merely a rich man's game. By our plan every one in the community has been afforded a chance to study art. We believe there are just as many people who react to painting if the opportunity is given them as those who react to music and books; those properties are found in every person, and all we need is to bring them out.

"The time has come." We are not restricted to a few. If we read anything from history, it is this that the high water mark of every civilization has always been in direct proportion to its art.

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## TEACHING APPRECIATION THROUGH EXPRESSION

OTTO F. EGE

THE CLEVELAND SCHOOL OF ART

For the youth of a democracy aesthetic culture is as appropriate and as indispensable as is scientific knowledge. The school system should stress the training and development of the senses and emotions just as it does the training of the intellect. Knowledge and mental discipline are not sufficient equipment for youth to fit him to take his place and perform his duties in the modern world. It is necessary that he should know how to appreciate what is beautiful in nature and in art; to respect, understand, and enjoy the work of the artist; the priceless gifts of poets, writers, musicians, architects, painters, sculptors, and craftsmen of our age and of former ages. For social, cultural, and ethical development,



a systematic course in appreciation is of greater value than any amount of dissection of frogs, proving of theories, or parsing of words. Aesthetic education is necessary for a complete development of consciousness—it unifies life into one perfect whole.

The sense of beauty, entangled as it is with perception, imagination, emotion, and judgment is inherent in every child. It can be exercised, developed and trained. Training in appreciation, however, means much more than mere "picture study." It implies something different from biographical material, history of schools of painting, problems of technique, laws of composition, or a mere cataloguing of accessories with conjectures as to the why and wherefore of their introduction. Art appreciation should develop a lively interest in the message the artist intends to convey, and bring about a recognition of and reaction to the emotions that the artist has felt and tried to embody. Art reveals itself only to those who feel this response, and the appeal is greater or less in proportion to the individual's susceptibility. Knowledge must be supplemented with emotional experience and emotional experience can most readily be acquired through expression.

Profoundness of feeling determines the intensity with which we experience the emotions of the artist. In childhood true appreciation of the arts is limited, we must not expect too much, and the growth of this appreciation is slow. Appreciation like thinking, cannot be taught, but a teacher thinking in the presence of a class can excite the pupils to think for themselves; just so an enthusiastic, sensitive teacher expressing her appreciation and reaction to beauty can inspire the children to feel for themselves. This sensitive plant, appreciation, will flourish in such a class room. The teacher, however, is more necessary than the works of art themselves. The inspired teacher does not lament the absence of a great gallery, or hundreds of slides, or pictures, for she realizes the wonderland of nature at her door with curves more refined than any drawn by human hand, with color harmonies no artist ever had the intelligence to use or pigments to imitate, with textures richer than Persian rugs, with the glory of the heavens, the pageant of the seasons, or the majesty of the mountains, the stillness of the forest, the anger or gaiety of the sea, with the heritage of myths and legends, of poems and music. With nature she can often accomplish more in awakening this highest joy than a pedantic docent in an art gallery filled to overflowing with art treasures—uprooted and displayed too often for their rarity, their chronological

relationship, or their uniqueness. Nature study—probably because the child is living the evolution of the race and like primitive man is close to nature—has proved the most satisfactory introductory step in developing appreciation. A living butterfly can accomplish more than a marble Apollo.

The first impression is the privileged impression. Who does not recall his first view of the ocean or the thrill of his first step on foreign soil? How much greater this experience has been if preceded by an anticipatory interest or a mental interest. We should prepare children for that which we wish them to see and feel by giving them nature myths and nature poems. Nature facts should be taken to nature, and to art, which is expression, we must take experiences in expression. The child must understand the language of the artist,—he must be an embryonic artist for artists “like gods are only fully revealed to each other.” In this way he has similar emotions, words, and insights, and he can more readily be one with the object he enjoys. Routine drills in accurate representation of cubes and cylinders, potatoes and onions, stuffed birds and plaster casts are not the way to accomplish this understanding, but they are the way to destroy all emotional interest in art. Exercises that appeal to his interests; stimulate his imagination; develop his power of visualization; manipulate many mediums; paper, crayon, water color, ink and clay; exercises that are executed ambidextrously, with eyes closed, that embody the thing he wishes to do in a way that he feels he can do them will keep the pupil's interest at high pitch and develop his powers of appreciation throughout his whole school period. There should be fewer failures in art, with its rich content and various approaches than in any other subject in the school curriculum. This is not the case at present. Many children directly after the golden age of artistic illustration—6 to 11 years—become conscious that their powers of observation far exceed their skill in representation. To save this group at this period, a series of experiments was tried. These were based upon the following hypotheses:

1. “If you wish to bring back the wealth of the Indies you must take the wealth of the Indies with you.” Each important lesson was preceded by preparatory lessons dealing with lure and legends and followed by preliminary lessons in expression.

2. Lesson series should begin with a dominant interest of the class.

3. As many types of approaches and mediums as are available, should be used.

4. Every series of lessons should lead to an appreciation of and interest in certain qualities of the masters with a desire to emulate these. The desire to develop greater powers of expression with the highest appreciation was our goal.

Many of the exercises and problems would be stigmatized as "stunts" by the academic teacher, but, notwithstanding, these "stunts" produced results in two years that exceeded our greatest anticipations.

The following are a few of the lesson series:

First Series.

PURPOSE: To determine and direct the dominant interest.

1. Drawing without dictation. Free choice. Mutt, Jeff, Spark Plug, Andy Gump and Maggie appeared dozens of times. This determined the dominant interest.

2. Exercising on egg shaped forms—facial expressions to represent joy, fear, anger, surprise, and disgust.

3. Exercising with various head shapes, broad, narrow, heavy jaw—boxer, minister, clown, doctor, etc.

4. Depicting racial characteristics (not in caricature)—yellow, black, red and whites, there were German, French and Italian types.

5. Stressing appreciation of the graphic work of Phil May, Durer, Holbein. This for type of personality.

6. Reading descriptions like those from Hopkinson Smith, "Colonel Carter of Carterville"—for word portraits with their interpretation.

7. Explaining Holbein character searching eye—heads from various masters were drawn.

8. Sketching a portrait of a classmate—hundreds of sketches of drawings of the old masters, of friends, of types appeared as the result of expression in lesson time. Andy Gump persisted, with only one boy.

Second Series.

PURPOSE: To develop visualization.

1. Checking up the powers of visualizations—in drills by drawing with eyes closed, dogs jumping and people in strenuous actions. These preliminary sketches recast with the eyes open should retain, if possible, the vital quality of the closed eye record.

2. Showing appreciation of the drawing of imaginary conditions as the visualizing powers of Tilpole Bellows, the Orientalist.

3. Composing with the eyes shut—surprising richness of massing and detail.

Third Series.

PURPOSE: To develop greater sensitiveness to outline and more significant lines, and to appropriate technique.

1. Giving exercise in eye training by drawing sight size with the hand tracing the outline on paper as the eye traces the outline of the object. Search for subtleties and beauty of contour. This is the early Italian method.

2. Studying the works of Botticelli, Holbein, Ingres, to see their beauty of outline.

3. Posing figures. The rigid masculine boxer is expressed with forceful technique, angularity; the dancing feminine model by lightly drawn rhythmic lines.

4. Studying Japanese painting with its laws of lines. "Stretched iron" lines depict the court noble, "chasing clouds and running water lines," the saints, etc.

Fourth Series.

PURPOSE: To give a greater understanding of the emotional power of art.

1. Showing the emotional power of line, form, color and movement in giving us a feeling of various words. Illustrate joy, fear, force.

2. Expressing symbolically autumn, winter, storm, creation, etc., stressing color and form.

3. Posing human figure symbolically to represent war, industry, religion. In all cases stress posture, line, composition and color more than the story element.

4. Bringing out the portrayal of this power in artists—the influence of the personal element in the interpretation of the problems. Compare. Creation by Dore with the work of Burne Jones, and with the expressions of Oriental mysticism.

Series Five.

PURPOSE: To develop speed, to utilize suggestion, to enrich an idea.

1. "Niggle" competition.

2. Utilizing an accessory as a lance in a tournament in expressive position. Visualize the transformation of a pole on board ship to a harpoon, oar, yardarm, rail, etc.

3. Reading a story, select an incident, and build the background.

4. Trying to instill an appreciation of the imaginative, enriching, inventive power of an artist.

Series Six.

**PURPOSE:** To develop keener observation and stronger memories.

1. Drawing an object or cast for 30 minutes. Then draw the same from memory in 10 minutes.

2. Observing live animal, a dog, for 30 minutes and note how he walks, yawns, rests and his general characteristics. See him with eyes closed, then draw in three minutes.

3. Comparing these various types of memory images—the animals of the Japanese with those of Rosa Bonheur—and note that animal characterization is not anatomically correct.

In these and many others, in the value of color, design, lettering, there was a mental preparation before expression, and after expression a contact with a higher form of production with the gratifying result that they realized: "Only themselves understand themselves and the like of themselves,

So souls only understand souls."

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**REPORT OF QUALIFICATIONS OF TEACHER  
TRAINING AND COLLEGE CREDITS  
LEADING TO A DEGREE**

MARY C. SCOVEL

HEAD OF TEACHERS' TRAINING DEPARTMENT, ART INSTITUTE,  
CHICAGO, ILLINOIS

The following report is a continuation or outgrowth of Mr. Whitford's report given last year at this Association by Miss Williams of the Chicago University, which stated that many colleges gave only 25% of their time to art—or one year out of the four.

The present committee considering "Qualifications of Teacher Training in Art and College Degrees for same" submits the following suggestions.

A pre-requisite—that a teacher be a graduate of an accredited high school. That Art Supervisors, Departmental Art Teachers, High School Art Teachers or Art Instructors in Colleges be qualified in General Art Subjects, Industrial problems, Methods of teaching, Art appreciation and Educational surveys.

That a classification be made of a Junior College and a Senior College.

That the following subjects be included in the Junior College:

1. General Art—

Free hand drawing

Perspective

Sketching

Still life

Color

Design

Elementary

Abstract

Pictorial

Life

Lettering

Mechanical Drawing

Methods of presentation and practice teaching

Civic and Home Decoration

Costume Design

Commercial Art

Lettering

Poster

High School Annual

History of Art and

Art Appreciation.

2. Industrial Art—or Hand Work—

(a) Elementary Crafts

Paper folding

Book binding

Basketry.

(b) H. S. Crafts, such as

Gesso

Leather

Color cement

Block printing.

3. For the professional consideration of the Art Teacher—

The Study of Survey of Education, as

1. Scientific Study of Education.

2. History of Education.

3. Experimental Psychology.

II. The Senior College—

For the specialist in Art Education

1. General Art—Advanced design and color

Composition

Pictorial and

Decorative Art.

Painting  
Life  
Still life  
Nature.

Practice teaching, Supervision and Methods of presentation

2. Industrial Education—

Pottery  
Jewelry  
Weaving  
Printing.

3. Professional Education (college credit)

- (a) Survey of Industrial Education
- (b) Development of the child
- (c) Class organization
- (d) History of Modern Education.

4. Academic courses leading to a degree to include

English I and III

History—Middle Ages, Medieval, Modern

Advanced Education

Public Speaking

Roman Languages (Italian, French, German, Spanish.)

This report has divided the art work into Junior College, or two years, years 1 and 2—and Senior College—of two years, 3 and 4.

The MINIMUM time for art training for an art teacher to be that of the Junior College or 2 years. This course should earn a certificate or diploma—giving time an attainment. For the diploma GOOD standards should be considered. No diploma granted with LESS than GOOD average.

The MAXIMUM time for art plus professional training—to be that of the Junior and Senior College, or 4 years. The completion of this course would warrant the granting of a Bachelors Degree—say Bachelor of Art Education. This is to be an art course for Teacher Training, giving 60 to 75% Art plus 40 to 25% college subjects. From Mr. Whitford's report of last year, as above the notations given—showed in most colleges—not all—was that art was but 25%.

To place this new 4 year Teacher Training Course on an equal basis with college subjects—the art subjects are to be planned on time requirements as shown in Mr. Whitford's report, 120 hours laboratory time grants 1 major, while 60 hours lecture time grants 1 major. For graduation or Bachelor of Art Education 36 majors are necessary, 9 majors of the 36 must be college or academic subjects.

This report deals with teacher training and college credits—only in the broad way, not asking you to select separate subjects. To decide just what subjects shall be taught in each school or community cannot be decided in a minute and would take time for general surveys of Art School Course or Teacher Training Courses—also conditions and budgets of schools differ, so it is not the idea of this committee to dictate. The time is critical just now for the art teacher, educational requirements are much higher than a few years ago which is right, for it shows progression. The art teacher everywhere is meeting the question—Have you a degree? If so, the best and highest salaried positions are open. If not, the art teacher must be content with a smaller and lesser position. This matter of broader art education plus college subjects with a degree is a vital one—and affects every future art teacher.

This committee recommends—not that you enter upon a detailed discourse of subjects to be studied—but does recommend your consideration and approval of such a four year Art Course leading to a degree, as has just been outlined. This will place the art teacher on the same footing educationally—with the same salaries as teachers trained in any other subjects. Should it be wise for the Western Arts Association to formulate a specific 4 year Art and College Course, you have the power to have a committee appointed to do this. The committee thus recommends that the Western Arts Association support this new evolution in Art Education (1) to recognize the qualifications of the Art Teacher as equal to college rank, (2) that salaries be proportioned for the Art Teacher according to college schedule.

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#### RESOLUTION PROVIDING FOR A NATIONAL COMMISSION ON ART EDUCATION

WHEREAS art is increasingly more important as a factor in the economic and cultural life of the people of the United States of America, and

WHEREAS at the present time there is great need of (a) more generally accepted statements of aims and means in art education, (b) a cleaner differentiation between the kinds of instruction which should be given in the several types of schools in the educational system, (c) a more just elevation of art instruction in terms of credit for high school graduation, for college entrance, and for a college degree, and (d) a comprehensive study of the preparation of teachers of art in the several types of schools, therefore, be it



RESOLVED that it is desirable to establish a National Commission on Art Education, representing the several organizations interested in art instruction which shall study the problems of art education and issue reports from time to time; and further be it

RESOLVED that the chairman of the Committee on Training Teachers is hereby authorized and instructed to take such steps as may be necessary to form such a commission, of which said chairman shall be a member, and that in the process of forming, said commission each of the following organizations be invited to designate three of their members to serve on said commission:

Western Arts Association,  
Eastern Arts Association,  
National Federation of Arts,  
College Art Association,  
American Institute of Architects,

It being understood that said commission shall have full power to elect its own officers, provide such sub-committees as it may see fit, and bring to its assistance such individuals or organizations as it may see fit in order to carry out the purpose for which the commission is established.

MOVED, SUPPORTED, AND CARRIED that we approve of the above resolutions and recommend they be presented for adoption by the Association at the business meeting this afternoon.

## PRINTING ROUND TABLE

L. J. PRITCHARD, CHAIRMAN  
INDIANAPOLIS, INDIANA.

### THE ART POSSIBILITIES IN PRINTING

HENRY G. GEILEN

CHICAGO NORMAL COLLEGE, CHICAGO, ILLINOIS

The Art Possibilities in Printing are those that are inherent in the craft itself. Art in Printing is the beauty that results from a well arranged page, in which the type is legible and beautiful in form, and in which the decorations harmonize with the type and give beauty and distinction to the page. Art is not a factor separate from the Craft of Printing; a sort of "borrowed plumage" that is to give distinction to a commonplace craft. It is not a cause of Art and Printing but Printing as an Art. Printing becomes an art when the work is planned in a scholarly way, is conceived with imagination and when there is joy in doing it.

In order that we may realize Printing as an Art the designer should not only know the technical side of printing but should also be trained in Art. In our school-practice when the art teacher, who is usually lacking in a knowledge of the technique of printing, attempts to design or make illustrations for printing, the result is the usual misalliance of Art and Printing. When the printing teacher who is skilled in his craft but usually lacking in art training plans the printed page, the result is the general bad taste of uninspired shop methods. The solution of the problem lies in either having the Art teacher learn the technique of printing or in getting the printing teacher to acquire art training. The thing should not be done by halves.

Before Printing Art can become an established fact in our schools, it will be necessary also for our instructors of printing, or those responsible for teaching Printing Design, to possess a thorough knowledge of the influences that make for beautiful printing. In other words what we need is scholarship on the part of those teaching Printing Design, i. e., an acquaintance with the traditions of the craft. Printing has a splendid tradition, which had its beginning in those beautifully written manuscripts that preceded the printed book.

During those many centuries in which all books were written by hand the letter forms and the book page developed into objects of great beauty. The early printers profited by this close contract with a great tradition and as a result designed type and books which have furnished inspiration to the best of modern type designers and printers. Modern designers turn to not only the early printers as a source of inspiration but they also avail themselves of the material found in these early written manuscripts. Every designer should have some training in the formal writing used in making the early manuscripts so as to fully appreciate the beauty that is possible in letter forms. I believe that without this experience in formal writing it is impossible to fully realize the distinction that may exist in type forms.

The designer should next familiarize himself with the work of the best of the early printers so as to rightly understand

- (1) Type forms.
- (2) Page arrangements.
- (3) The proper relation of decoration to the printed page.
- (4) Modern type and printing as influenced by the early printed books.

Last of all he should know the best in modern printing.

In full possession of this splendid tradition in printing our designers will have an adequate basis for producing work that is sound in design. In this way and only in this way shall we be able to realize the Art Possibilities in Printing. (The speaker illustrated his discussion with many examples of this craft.)

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## SOME DISTURBING FACTORS IN THE TEACHING OF PRINTING

C. R. WALKER

EAST HIGH SCHOOL, CINCINNATI, OHIO

A discussion of the subject of printing naturally falls into three divisions:

1. That which treats of the subject as a phase of Industrial Arts.
2. That which treats of the subject as a phase of pre-vocational education.
3. That which treats of the subject as a phase of vocational or trade education.

In the first phase printing should be treated as an element in general education, the purpose being the development of certain qualities, such as, a mastery of formal English, a study of the content of printed matter and of matter to be printed, the artistic make-up and arrangement of different types of work, a general knowledge of classes and textures of paper, etc.

In the second phase, printing should be treated as an element in the explorative period of the student's life. That period in which he becomes acquainted with the many industries, their needs, the materials which they use, together with what the several industries require of the craftsman and the opportunities offered by them to the Craft, thus forming a basis for intelligent selection of a vocation.

In the third phase, printing should be treated as a direct process for trade mastery. It is evident, that in this type of school the purpose is to train definitely for trade knowledge to the end that the student may be able to enter the printing industry as a wage earner, or as an apprentice who may receive advanced standing in the apprenticeship training, thus shortening the term of service as an apprentice.

The phase that concerns us most is the teaching of printing as a subject in Industrial Arts. We have stated that as such it is to be presented as an element in general education, wherein the student may through composition and proof reading receive training in formal English, or through the building of "dummies," or the means of various lay-outs, acquire training in artistic arrangement and grouping, or in the selection of materials—paper, ink, etc.—for a particular piece of work, he may acquire training in judgment and decision.

The student ought to have all of these opportunities for his understanding of the subject presented to him for the purpose of study and analysis, together with sufficient time for experimentation with the several jobs which are offered for his consideration, however, the tendency in most Industrial Arts printing shops is to exploit the student for the sake of the job. Rather ought the job be exploited for the sake of the student.

There is a tendency, and very much marked, to make printing in Industrial Arts shops a source of convenience for Boards of Education and for principals of schools in which such shops are located.

Jobs are rushed into the shops without any seeming consideration for the true purpose of the course. The order calls for the job immediately, and if not forthcoming, explanations

are wanted. The purpose of printing becomes a secondary matter, the primary thing is the finished job regardless of the process by which it is accomplished. Conditions of this sort are disturbing factors and destructive of the teaching process determined by the purpose in the subject. There is no objection to the printing of the various forms necessary for the needs of the school, but the objection lies in the fact that in many instances no consideration is given to the teaching process involved. The fundamental process underlying the presentation of the subject is made a matter of minor importance, and the student becomes a mere spoke in the wheel of production—jobs, nothing else.

There is no time for the study and discussion of the principles underlying the job. The teacher merely tells the student what is to be done, and gives some mechanical directions concerning the thing he is to do, and thus the student labors under direction without initiative.

There should be production, but not production that exploits the student, not production that is for the mere convenience of Boards of Education and principals to justify the expenditure of funds for equipment, but production that links itself with the thought and being of the student through careful study and analysis of the work to be produced. The student who pursues the subject of printing as an Industrial Arts subject is entitled to the same consideration and justice as one who pursues a study of languages and science.

Another disturbing factor in printing is the growing tendency to use the print shop as a convenient means for dumping students who are failures in other courses, or who have no intention of remaining in school after they have reached age sixteen. In some cases, not a very large per cent, some of these transferred students do find in the printing course a source for intelligent outlet of stored-up energy, and as long as they remain in the school, respond very materially to the new environment, but the situation created by such a condition destroys the organization of the teaching process, for these transfers are made at any period during the school term, and the raw material thus introduced is expected to maintain so much production regardless of their ability—the result of which is that the teacher becomes a job printer rather than an instructor of printing.

Another situation develops in the association, in the same class, of students of different years attendance in the school, i. e., freshmen, sophomore, etc., are thrown promiscuously together. This condition is not conducive to the best

kind of instruction because of the differences in age, mental attainments, etc., yet the teacher is expected to set up problems that shall meet the needs and interests in a class of this complex association, and at the same time turn out jobs sufficient in number and quantity to meet the pressing needs and demands of their superiors.

Still another situation arises which seriously interferes with the teaching process. I have reference to the overlapping time periods, i. e., some students report the 1st and 2nd periods, some the 2nd and 3rd, etc., and some report only one period per day. This condition absolutely destroys the teaching process, and instruction, such as it is, becomes individual. In a situation of this sort there can be no exchange of ideas and thoughts regarding the nature of the matter to be printed, or its best arrangement to determine its artistic display or decoration, or the best kind of materials to use in its production as a finished product.

The things which have been set forth tend to indicate the situation in most all printing shops in Industrial Arts centers. It may be that some teachers have met the situation squarely and solved the riddle, but I believe that in a large majority of shops the situation is as I have stated it.

The question naturally is, "What is the remedy?"

If we return to the purpose of printing in Industrial Arts courses, and link it up to the meaning of education as determined by the needs and interests of the individual student, then it seems reasonable to suggest the following remedies for the situation as it exists.

1. That production to justify expenditure of equipment should not be considered as a vital element for it is not so considered in academic instruction.

2. That production to meet unnecessary demands of the school because of minimum cost be eliminated.

3. That the printing course cease to be the promiscuous dumping ground for incorrigibles and failures in other courses.

4. That the production of the printing course shall be legitimate product of progressive instruction regarding the matter to be printed.

5. That over-lapping time periods be avoided.

6. That promiscuous grouping of students of different years attendance at school be eliminated.

7. That all requests for printing shall be made at least two weeks before needed, except in some unseen emergency.

8. That the printing course does not exist merely as a convenience for the school, but for the general culture of the students who are pursuing the subject of printing.

9. That 75% of the composition for school publications be done in commercial plants.

10. That the teacher of the subject have at his disposal sufficient time in which to plan the problems so that they shall meet the needs and interests of his pupils, instead of having to use that time for getting out some rush job. He, then, can be a teacher instead of operating a job shop.

There can be no doubt, if these things can be made to function, that printing courses in Industrial Arts shops will become far more efficient as an element in general cultural values, and that students will seek this phase of education because of the real merit of the work, otherwise, he will tend to seek those phases of education in which he can find expression of his powers of mind unhindered by the thought of quantitative production.

We admit that production in quantity offers a splendid opportunity for display before the public and official boards, but underneath it all lies hidden the neglected mental development and initiative of the student which is far more important than the material product. If ample time is had for the thought development of the problem, we would have no quarrel with quantity production.

We do not wish to seem reactionary in our thinking, but we are concerned more largely with the student as a product of the thinking process than we are with the material product that comes from the printing press. We are convinced that the better the mental equipment, the better the material product of that mental efficiency.

In conclusion, let me say that the proper place of printing in education will be attained when those who are unacquainted with the principles underlying it shall realize its real value to the end that all false economic ideas shall cease to enter into a consideration of its merit as a means of education.

# HOME ECONOMICS ROUND TABLE

ENID LUNN, CHAIMAN

STATE SUPERVISOR OF VOCATIONAL HOME ECONOMICS,

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## ART AND HOME ECONOMICS

ALICE ROBINSON

OHIO STATE UNIVERSITY  
COLUMBUS, OHIO

Two years ago I was given the problem of developing a course in Fine Arts for Home Economics freshmen and I have been asked to give you the history of my experiments with this problem.

A committee appointed by the Superintendent of Public Instruction of the State of Ohio, a few years ago sent out a questionnaire to the superintendents of the state, asking them if art was being taught in their schools and if it were, their reasons for having it taught or if it were not, their reasons for not having it taught. One of the superintendents, in answering the questionnaire gave as his reason for having art in his schools, "That they might find Michelangelo." I envied him his idealism for I knew that my own reasons were so practical that I would have been ashamed to mention them in the same breath. I believe they resolve themselves into this: I do not think it fair that a large number of American girls—the nicest girls in the world—should be so ignorant. I want them to know everything that will add to their efficiency, and to their happiness. I believe it is a matter of national and sectional pride. I want the American women, and I am particularly interested in the women of our middle western states, to be better educated. I want them to be able to look at a rug and know exactly what color it is—and how to get that color, if they should want to repeat it on their walls. I want them to know what chairs and what lamps would be beautiful with that rug and why they are beautiful—and I want them to have the courage of a designer, which, as you know, is the courage of a God—probably I want them to have this courage more than anything else—for I believe, that our art expression is our most precious birthright and



that anyone who cringes and has not the nerve to express himself loses a chance of an immortal life. I believe I want to teach courage more than anything else.

So, in this course with its new opportunities and no precedents, I reached out and picked up the things that we have around us—the things that we use every day—and took them apart, so that my class could see how they were made—and how easy it all was—if one would but dare. I picked up the first thing I could see—perhaps a fur scarf—and like a mother teaching her two year old baby to talk—I would say—what is this and where did you get the idea of wearing it—and I showed them some strings of pearls that a wild Indian of a prehistoric period had worn—and I ask them—“Why do you—the flower of civilization design yourself in a similar way to a wild Indian? What have you in common with a man who may have eaten his enemies—who, of course, licked his fingers—and who never had read the Atlantic Monthly that you would willingly own and wear the necklace with which he adorned his greasy body and we examine an old bear’s teeth. But this one, we find, is different. It opens in the top and even today we can see the remains of the bright red paint that he carried with him—rain or shine. The girls look at their own little silver boxes of “make up” and chuckle with understanding.

“You are going to design, yourself,” I tell them—“so find out what colors you are before you add any other colors”—and the class analyzes their own color scheme—the hue and the value and the intensity of their hair and their eyes and their skin. Most of them find they are different values of yellow orange—Some are complementary harmonies and occasionally we find a balanced triad, especially in the Scandinavian types, with yellow hair, blue eyes and red skin. Blue eyes are very rare and “grey eyes” usually turn out to be yellow, orange, value middle—and reduced in intensity to one-fourth. “Yellow orange eyes,” they will say with a bewildered expression—“who would have thought it.”

One colored girl found out that she was yellow, value low dark—and she came to me afterward with this question—“Do you think people will ever refer to each other as yellow and yellow orange instead of black and white?” “I don’t know,” I said, “but you know, now, why that purple waist is so becoming to you—don’t you?” “A balance of the three color elements,” she answered.

Probably, the most interesting thing that we have discovered is that a person whose hair reflects much neutral light usually has "grey" eyes and is not "grey eyed type." They can not wear strong colors, but must content themselves with neutral colors. We know which girl may wear satin successfully. When one's skin and one's hair are so fine in texture that they "take light" as the satin does, in great blotches, satin is a becoming texture—but for most of us—crepe de chine is safer.

We find out that persons of strong contrasts in color, black hair and white skin and red lips may wear strong contrasts in dress—plaids and checks and polka dots, or if they are vivid in character or dramatic in their movements—they may wear the vivid and dramatic dress. A timid person only looks forlorn in a "movie queen's" clothes. "Your character is much more important than your eyes or your hair," I tell them—"dress to that!"

And we look at our jewelry—and the bands of embroidery—and the linings of our coats and we see that the motifs for the design is almost always the same—something growing. Then we examine the design of another agricultural people, the Egyptians, and we understand why we could go off with a buckle from King Tut's shoes and be perfectly comfortable wearing it. We study the simple mouldings across our door frame. We look out of our window at a row of metal ornaments across the ridge pole of a neighboring building and at a row of posts that support the roof of a porch—all pure Greek in origin. We study them carefully and then draw them from memory. We are trying to find out why it is that they are so beautiful that for twenty-five hundred years people have borrowed them and have used them... Mr. Hambidge has proved to us that the Greeks were so sensitive to the beautiful proportions of nature that they found out what they were and used them in the simple things that they made for everyday use, that the beauty of a Greek vase is the beauty of a forget-me-not and a Greek capitol the solution of the mystery of a sea shell.

Memory drawing is merely a matter of seeing. It is very difficult to persuade a class to look in order to see. By making it a memory problem the student realizes that the mind must be stored with the knowledge of the object and is "tricked" into looking at it.

We look at the letters on the books that we have in our hands. We notice how strong they are and how well balanced, yet we see that each letter gives enough of itself to

its neighbor to make a beautiful rhythmic movement across a page. We try to make letters and only after we have tried and failed do we realize that it took all the "glory that was Rome" to make for us this most beautiful gift, our letters. And we pick up almost any magazine, and find around some advertisement, perhaps of "Lucky Strikes" or "Gordon Stockings" a wonderful interlacing of scrolls and rosettes and then in looking at some slides of old Roman temples on some crumbling old pilaster we find the same design.

At Ohio State University we always take time off to look at a collection of slides of old Roman Theatres and of the Great Colosseum. We do it to keep us a bit humble about our Stadium.

There are many things to be learned from Greek and Roman Art—but we pass the Venus of Melos by with a glance and take an hour to draw a rosette that some old Roman designed and that we are using in one of our buildings. Some day I hope the girls will be interested enough to study the famous masterpieces in our museums, but first they must know the things in their own homes.

We take up our symbols. Why do we have a cross and a red cross on a box of corn plasters? Why is there a Phoenix Fire Insurance and a Phoenix Bank and a Phoenix City? Why is there a bell painted on our Christmas card and a brave bronze lion in our library door? Where would we be without this sign language. The famous churches of Ravenna and Rome are a mere nothing compared with this inheritance of symbols that the early Christians left to us.

The thing that the masters of the Renaissance did for us that is of the greatest value to us was the discovery of the science of drawing. Blessings of Uccello, Montagne, Leonardo, and Michelangelo who taught us how to draw! The class designs a room, usually a dormitory room or a tea room. We draw it in elevation and we draw it in perspective. I do not know how to teach every one perspective. The ones who laugh loudest at a queer old "Last Supper" of Duccio's where the plates and cups are rolling off the table—are just as apt to put in their own room a chair that no one could sit on—or a table that could not be trusted. I do not know why I am not able to teach every one perspective—I think I have tried every means known to man. I pick my lantern slides with the greatest care and each term try new exercises in graded observations. Yet, each term, I retire ignominiously and admit that only a few have actually learned that everything apparently diminishes as it gets farther away from the eye, and I

must content myself with the fact that the rest of them have but had an introduction to the men who have made modern architecture possible.

We study the art of the eighteenth century and we draw a chair. We do not draw it merely to get a drawing of a chair—we draw it in order to appreciate the victory of the eighteenth century that achieved a comfortable chair. It is fun to notice that when our ancestors did get comfortable, they got saucy—and made faces at kings and kicked over thrones and—the republic was born.

We design the furnishings for our “out of perspective room” on our more simple elevations, but before we choose our rugs we have a lesson on the tenets of the Mohammedan religion—and look at the wonderful surface patterns from the Alhambra and the Mosques of Cairo and of Constantinople and of the screens of the Taj Mahal of India. Then, if it is a rich oriental rug from Persia or an American rug from Philadelphia, we know what pattern, if there is to be a pattern, will keep its place under our feet and we can choose more wisely.

Once a term I take the class to the Home Economics Cafeteria and we consider the color arrangements of foods and dishes. We change a salad to this dish and add a bit of whipped cream to that.

None of us can touch a dish without wondering about the land of the porcelain country—of the cherry blossoms and of the Ho Ho bird—and the connection between us and the people of far off Canton becomes very obvious, when we trace the willow pattern in almost every occidental pottery that is known to man.

There is so much that we have in our lives that has come to us thru the energy and industry and courage of other people that it would be ungrateful of us if we also with energy, industry and courage did not make an effort to join this army of immortals. Perhaps, if we did, one of us might march side by side with the man who first made the swastika or the Roman who gave us our letters.

The art of Design is the one language that connects generation with generation and unless we know this language we are foreigners in a strange land.

## TEACHING CLOTHING DESIGN

AMY M. SWISHER

MIAMI UNIVERSITY, OXFORD, OHIO

My topic, "Teaching Clothing Design," sounds rather abstract but I hope to bring it to you in some concrete forms as I present it to my students.

Since clothing is a necessity and all whether rich or poor have an equal right to appear at their best, is it not just that those who have not inherited what is called "good taste" should be assisted in such a way that they may compete with those who have been especially favored?

It is true that an individual's appearance has an influence upon those about him.

It is a pleasure always to appear at one's best.

Surely the best way to assist society is to educate the individual. With fashion constantly changing it is a problem to secure a foundation upon which artistic clothing may be designed.

Paul Poiret says, "If dresses built on straight lines do not suit you do not wear them."

Each age has created artistic garments altho each period had its own idea of art.

In the most beautiful designs there were certain art principles that survived.

If one uses these principles of proportion, color and harmony of line he will be able to create good designs.

There are certain types of individuals and it is quite true that these types cannot wear the same lines and coloring.

If you will recall a tall, slender blonde, a short, stout brunette and a medium titian blonde you know each one has her own style. It is wrong for the person to want to look like her neighbor for her personality is different.

I have three dolls here with the three colorings I've just mentioned.

The class decided to dress the short titian blonde in a sports frock. They selected a striped material to lend height.

They used a color adjacent to the color of her hair with black as a contrast.

They designed an evening costume for the petite dark haired doll in soft blue to emphasize the color of her eyes.

For the tall blonde they selected an afternoon frock in lavender.

We make a distinction in dress for certain occasions as well as suitability of design to the individual. This is quite as important a factor as the coloring.

While certain colors may be more pleasing for certain

types yet if the right value is used a certain blue or a certain red is becoming to every individual, but to wear a party gown or a dinner hat for traveling is a good example for bad taste.

Let us consider the types of individuals from a different view point. We have grouped individuals into three types because of figure and have used these types as a basis for design.

You know the tall individual who represents the dramatic type. Her coloring is clear and she has dark hair. She possesses a dignity and a certain individual charm because of her height.

Another type is the blonde who seems to need the curved lines and spaces that are broken.

Let us contrast these two with the third type, the athletic girl to whom straight lines are becoming—who may have either up and down or lines going across.

These sketches were made in class to illustrate these three types of persons.

After grouping the members of the class into the three types we chose one as representative of each type. This member of the class stood with her back to the paper while another member outlined her figure with charcoal.

The lines of the figure show through the dress design in order to explain our problem better.

Look at the dramatic girl, tall, slender and for whom a design that is simple with straight flowing lines has been chosen.

The blonde or ingenue type who is not as tall and needs curved lines and broken up areas to suit her personality is dressed in a frock of blue. The athletic type whose body is sturdy wears a simple frock of sports design.

She needs some stronger colors and uses these colors in a scarf. In these various types we have not made ourselves slaves to fashion but have tried to create designs that carry a certain style with them and yet have not ignored fashion entirely.

Accessories must not be overlooked for often a bit of color in beads, brooch, ring, or a scarf adds the finishing note of color to the costume.

There used to be a greater need for emphasizing certain styles of shoes for street wear and for various occupations but the manufacturers have practically solved the problem for us.

All agree there must be a certain individuality in one's dress as well as an expression of beauty.

The eye must be trained to discriminate beautiful lines and beautiful colors.

One needs only to go to nature where these lovely color schemes have been given to us.

Of course one must use the color combination in natural objects in the correct proportion.

We have used a blouse in Batik as one way to express one's individuality as well as beauty in dress. A scarf is another way.

In this talk I have tried to show you some of the ways in which we work out problems in clothing design and color.

Perhaps there has been no better advice given in the matter of dress than that which Shakespeare put into the mouth of Polonius—

“Costly thy habit as thy purse can buy,  
But not expressed in fancy,  
Rich, not gaudy; for the apparel oft proclaims the man.”

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## ART APPRECIATION COURSES AS BACKGROUND IN HOME ECONOMICS

ROSSITER HOWARD

CURATOR OF EDUCATIONAL WORK, CLEVELAND MUSEUM OF ART,  
CLEVELAND, OHIO

As Home Economics is essentially vocational it would be better, were it possible, that its study should be post-collegiate, that the liberal interests of the women should be established before vocational study begins. But as the bulk of the women of the country will never go to college, the training in home-making and managing must come in the high school; and the problem of liberalizing the lives of women resolves itself into that of the high school curriculum. The unattainable ideal would be to establish in the mind of each girl such understanding of the fundamentals of chemistry, physics and economics, and such appreciation of good books, music and art that the weaker attractions of applied amusement would have no chance to soften the mind and character; and the resultant household would abound in life and interest.

If we cannot profitably aim at such a goal, we can at least divide our program and fit the parts to the susceptibilities of the several types of student. Every girl should have a taste of all these pertinent subjects, if only to test her possibilities; then let some delve into science, some into literature, some into music or art; but no girl should escape the opportunity to establish a love of some liberalizing field of enjoyment. The tragedy of a household devoted to the sensation

of speed in motor car or moving picture, because the mother has never developed the pleasure of mental activity should be made unusual.

Science, literature, and music are beyond the scope of this paper; but they are, in their broad cultural aspects, as important as art. The aim is not primarily knowledge, either much or little, but such understanding as will open wide vistas, unexplored and tempting, so that the interest will continue as a daily element of household life.

Turning, then, to the field of art, we find besides the housewife's need of design, her larger need of a background of understanding and taste that will give effectiveness to life itself.

There are two points of attack, both of them needful,—first, the study of principles of design necessary to skill in planning and furnishing the house and capable of being broadened into the appreciation of purposeful design, of color, and of form; second, the study of works of art, both applied and independent, of the past and present, to give the student a wide acquaintance with forms of beauty, so that her mind will become furnished with memories of fine quality which will become for her a standard of judgment of new things and a wealth of interests which will give meaning to all that she sees or reads of in the realm of architecture, applied art, painting, and sculpture.

These two points of attack are united in one course, as described in the paper of Miss Alice Robinson given to Home Economics Freshmen of Ohio University. She presents to her class one aspect of some period of art history and immediately has the class apply the deduced principles to some problem of design in Home Economics. This device is economical of time, so necessary in the preparation of a curriculum, but when possible in a high school it is well to offer a greater diversity of work in several courses.

In a course in design there is abundance of material in the elementary principles. These principles should not at all be confined to design on a flat surface, or to principles of pure and unapplied design, but should include in large measure principles of excellence in made or manufactured objects; for the students in actual life will deal with three dimensional objects and not with pictures of them. Illustrative material may be found in museums, shops, in the homes of the commoner than those of pure design, and include: community, or may be bought at small expense. Miss Mary J. Brison's report to the Western Arts Association in 1922 tells of ample sources of material. The principles involved are



- (a) Embodiment of the idea,—  
as in a reposeful living room, a church, an electric light fixture, a garden setting for a house.
- (b) Structural expression,—  
as in a column (whether of a house porch or a temple), a chair leg adapted to its function.
- (c) Order with its elements of harmony, balance, and rhythm.
- (d) Color in its aspects of physiological and psychological effects, its expressive power, its principles of relationship developing into principles of harmony and expression.

If these things are fully illustrated by actual objects, and by slides and photographs, they are capable of developing in the student both skill in her own tasks, and taste in architecture and all decorative arts.

Such a course every girl should have, and the minimum result should be something better than bad taste; its maximum result, to be attained in a small minority of students, a new vision of the world and a wealth of interest in the arts. Students capable of such development ought by all means to be given an opportunity of wider acquaintance with art than such a technical course can offer. The most profitable procedure that I know of is to offer, say, a two-hour semester course in the History of Architecture followed by a two-hour semester course in the History of the Dwelling and its Furnishings.

The History of Architecture furnishes two important elements,—first, all of the elements of decorative design found in household furnishings of all periods including the present, and an acquaintance with them gives meaning to everything we use today, from bric-a-brac to piazza posts; second, a skeleton of the story of civilization, a background for literature, and a mass of association that attach themselves to modern as well as ancient art and life, adding to the emotional value of them.

A Course on the History of the Dwelling and its Furnishings hardly needs explanation. It is a fascinating story, vastly enlarging the imaginative powers of the students in relation to the modern house, its setting, its living arrangements, the details of its furnishing, and perhaps above all, the significance as expressing the life of the modern household.

If in addition to the basic course in design and the historic courses of architecture and the dwelling, there can be added a course on modern painting (i. e., since the 14th century) so much the better.

## VOCATIONAL ROUND TABLE

A. B. MAYS, CHAIRMAN  
UNIVERSITY OF ILLINOIS

### PART-TIME APPRENTICESHIP TRAINING

HOWARD L. BRIGGS

DIRECTOR OF VOCATIONAL EDUCATION, CLEVELAND, OHIO

All of us who have had intimate contact with industry and with industrial conditions realize that the training of apprentices within the industry itself, except in cases where the industry itself undertakes the job, is a thing of the past. Modern production machinery is so expensive and the demands of the production foreman so incessant that the foreman on the job has but two major objectives:

(1) The keeping of every machine in operation full time, manned by competent mechanics.

(2) The maximum production from each machine.

This allows practically no time for the personal instruction which the apprentice of old received upon the job. No machines are available for practice purposes and the "green" worker is placed upon the least complicated mechanism which his experience will enable him to operate productively in the minimum time upon a production basis.

Upon the other hand, the coming of the "iron man"—the machine possessing almost uncanny ability to produce although manned by an operator of minimum skill and intelligence, has caused many to believe that apprentices were no longer necessary. Many of my academic friends have presented me with copies of Arthur Pound's "Iron Man," with much satisfaction, stating that we who are interested in the vocational training of youths should hasten back into the fold of the "regulars," that we, in advocating the vocational training of youths, are "shooting wild" and that the boy with the ordinary school education can operate the "iron man" without previous vocational training. We do recognize the advent of a mechanized industry but the questions arise, "Who will design this almost human machine?" "Who will make the parts for this machine?" "Who will build this machine?" "Who will make the tools and dies for its operation?" "Who will set the machine up in order that the operator of lower mentality may keep it producing?"

Statistics taken from the United States 1910-1920 census show an increase of 15% in population, 83% in machinists and 495% in tool and die makers. These figures certainly give us food for thought, for a new era in vocational training is upon us. We not only may train the boy of lower mentality in the minimum time for successful vocational employment as an operator of the iron man, but we have an ever-increasing group requiring a training more complete and more intensive than ever before, as skilled machinists, tool, and die makers, in order that the worker of lower mentality may have a machine to operate.

Another point of interest is that, through an increased art appreciation, hand craftsmanship is more than ever in demand. We rebel against a pin that is a duplicate of a pin worn by everyone else. We want individual craftsmanship manifested in the clothes we wear and the houses we live in, in the various items we buy. The production furniture factories greatly feel the competition of the little store around the corner where a four-poster bed is made to order. Even Henry Ford discarded the brass radiator and it required craftsmanship to build the dies and machines to stamp out the new 1924 radiator shell.

After all, have we not passed the peak in mechanized production?

In the building trades as in the mechanical trades we find that the apprentice has not been trained upon the job. We have had fourth year bricklayers' apprentices come back to school with less information than some boys who had been in the trade six months, proving conclusively that the foreman's time and attention were devoted to getting the wall up rather than to training the "green" apprentice. We find that the boy with little experience is put to work upon the thing which he can do and is kept upon that thing for indefinite periods because he is producing. To teach him how to perform the next fundamental operation would slow up the job and retard the success of the foreman in living up to the "overnight contract."

The school, by taking the bricklayer's apprentice for four hours per week, can teach him the fundamentals of laying a new bond, the boy returns to the foreman and is given a chance to work, that week, upon the new thing which he has learned to do; thus he has a whole week to practice the thing which he has learned during the few hours in the school and ultimately he has mastered the entire trade—

(1) By learning how to do the thing under expert instruction in the minimum time in the apprentice school.

(2) By having the opportunity to practice this new thing for a long period but without slowing up the job and without taking the foreman's attention away from the thing which he is hired to do, that is, get the wall up in the minimum time.

To my mind the ideal organization for the training of apprentices is upon a four-hour per week basis, the apprentice class to be controlled by an advisory committee made up of the vocational education division of the school board, the local union and the local contractors' association. We are operating upon this basis in Cleveland. We have every bricklayer's apprentice in the city attending school for four hours per week, every plumber's apprentice and every carpenter's apprentice. Attendance is made compulsory by the apprenticeship committee and any student failing to attend school and live up to its requirements is brought before that committee for censor.

I wish to distinguish between the apprenticeship committee and the advisory committee. I have learned through experience that one representing the public schools cannot sit in an official capacity upon an apprenticeship committee made up of union representatives and contractors. The indenturing of the apprentice, the rules governing indentureship, the many points of business common to a committee of this type are such that they do not concern the school directly and issues are evolved upon which the public school man should not be called upon to express an opinion.

In Cleveland we have the American Plan Association and several other groups interested in the open shop movement, but the building trades are strictly closed shop. If you sit upon an apprenticeship committee in which matters concerning organized labor are discussed in relation to apprenticeship, you will soon be in difficulties if you pass upon these matters in an official capacity. A large apprenticeship committee, also, is a cumbersome machine with which to deal. There are too many personalities involved and too many opportunities for "pyrotechnic displays." From the apprenticeship committee a representative of the labor group and a representative of the contractors' group can sit with a representative of the board of education to determine all matters strictly related to the school and upon which the representative of the schools should make definite decisions. These individuals in turn can work through the apprenticeship committee of-

ficially as members of that committee, and bring desired results to pass. This does not mean that a representative of the board of education will not sit with the apprenticeship committee and discuss with them matters concerning the school, but he cannot be officially a part of that group.

Such an advisory committee has been organized with our plumbers' group and we anticipate developing such a policy with all the other groups involved.

For next year the board of education has set up a budget to include the electrical workers, the metal workers, and several other groups.

Our policy in Cleveland is to expand as rapidly as the demand arises. We know that, in handling groups of apprentices already indentured in a definite trade, every cent expended for vocational education is utilized in educating for definite participation in a trade. There is practically no loss due to training a boy for a trade which he may never enter. The group is already placed.

As you know, Ohio operates under the permissive mandatory law, so that full time attendance is compulsory to sixteen but part-time attendance is not compulsory until the community so desires. In Cleveland there is no compulsory part-time education except through apprenticeship committees in the various trades cited.

We are conducting large classes of machine shop apprentices. These classes are sometimes held in the plant if the class is large enough to justify this training. A room is provided at a centralized location where apprentices may come in from surrounding plants.

Ultimately we hope to have a centralized trade school so arranged that it can be adapted to any apprentice training need, and through co-operation with the Chamber of Commerce—its Labor Relations Committee, Educational Committee and Employment Managers' Group, through our vocational guidance and present industrial arts set up, through our apprentice committee in the building trades, we anticipate in the very near future, that we shall have a full time day school, offering intensive trade-preparatory training for industries with which definite agreements have been made for placement of the pupils enrolled in definite local trades as soon as they are able to perform the simpler jobs involved, followed immediately by a part-time apprentice training for a definite period of apprenticeship agreed upon by all parties concerned.

We also anticipate operating a class for boys of lower mentality—the boys who will operate the “iron man”—in which horizontal rather than vertical training will be offered. We will not attempt to make a skilled machinist out of inanimate matter but rather train him to perform the simpler fundamental operations involved in all mechanical work, knowing that after a brief period, with this foundation, he will be able to function in the various jobs available to one of his caliber, and knowing that the plant lays off the “iron man” operator first and that such an operator should be equipped to function in a number of trades in the simpler phases when jobs are available. This will cut the cost of labor turnover and serve as an economic asset to the community in that those who are subject to the most rapid turnover will be equipped to secure new placements in a variety of jobs.

Finally, my brethren, if you have not had definite experience in dealing with workers in industry and in the building trades, if you are not willing to take some mighty hard knocks and come up smiling, don't become a party to an apprenticeship committee controlling a part-time apprentice training class in the building trades; but if, upon the other hand, you feel yourself to be a prophet in the field of vocational education and if you know through many years of experience that true apprentice training cannot be carried on without the co-operation of both the employer and the representative labor groups, then take your cross upon your back and optimistically work with your apprentice training committee and you will find that, day by day, in every way, they will get better and better, and that suspicious opposition and “natural cussedness” will develop into whole-hearted sympathy and real co-operation.

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## THE PLACE OF FOREMANSHIP TRAINING IN THE VOCATIONAL EDUCATION PROGRAM

PROFESSOR D. J. McDONALD  
OHIO STATE UNIVERSITY

When I turned my attention to the preparation of this address it occurred to me that at least many of those who would be present would be slightly, if not largely, unacquainted with the earliest attitudes manifested toward the modern movement known as foremanship training. Accordingly, I decided that it would be worth while to set forth very briefly the main facts connected therewith.

It will be recalled by many of you that when the Federal Vocational Education Act was passed in February, 1917, there was little, if any, thought given to the possibility of foremanship training constituting a legitimate and important part of the Vocational Education program. The fact of the matter is it was only when the need for foreman became pressing in connection with the building of the emergency fleet that the possibility of utilizing Federal aid for the specific purpose of improving foremanship ability became apparent. Many of you will recall how the important task of getting this training under headway was finally placed upon the shoulders of our good friend Mr. C. R. Allen and how he succeeded in doing an exceedingly unique but effective piece of work. Later it will be recalled this same inveterate worker was placed in charge of a foremanship training experiment conducted, if I am not mistaken, in connection with the DuPont plant, at which time at least the majority of the principle objectives in carrying on foremanship training work were discovered and formulated. This experiment was carried on immediately following the war.

While this bit of important research work was under headway a few of us located in the Mississippi Valley were engaged along similar lines. I recall most vividly some of my conferences with our good friends and able workers Leonard and Lee during the years of 1917 and 1918 when I was connected with Indiana University. These conferences, dealing in part with the possibility of initiating foremanship training. I recall also how confusedly all of us were thinking at that time regarding the intents and purposes of this type of work. Especially vivid in my mind is an incident which occurred at one of the Federal Board conferences in Indianapolis either in the year 1918 or 1919. At this time there was considerable controversy as to the kinds of foremanship training that might be legitimately carried on, some feeling that all work of this character would necessarily be classified as Trade Extension; others that at least a part of the work might justly be considered of Teacher Training character. That such a course as training leaders of foremanship conferences might be instituted had entered the minds of few, if any, of those present at the conference above referred to. I recall how some of my remarks regarding the possibility of conducting this latter type of course were greeted with unquestionable suspicion by many of those present, although as most of you know, at a later date the Federal Board adopted and put into practice the suggested policy.

I repeat that as late as the year 1919 few were thinking clearly regarding foremanship training methods and possibilities while as to the success which might attend any attempt to conduct courses for foremen, there was, as might be expected, no small degree of doubt. You may well imagine the state of mind I was in while, during the year 1919 and 1920, I was engaged in the experiment of conducting the first class in the United States known as Training Leaders for Foremanship Conferences, and I must admit that as I now look upon this work this first attempt was crude indeed. But *ever* so, it was a step in the right direction and has been bearing fruit since.

During the year 1918 and 1919, if I mistake not, Steendahl, under Buxton's direction, was actively engaged in carrying on the first foremanship training work in the State of Indiana. Little, if any, work of similar character was in progress elsewhere. Many were groping more or less blindly in the direction of foremanship training but very, very few had found themselves even well enough to give them courage to start. At the University of Cincinnati during the following year I had similar work in progress but I can not say that our objectives were as yet very clearly defined. Surely few, if any, of us even at that time had conceived of foreman training work as having for one of its important functions the establishment of effective contacts with industry to the end that the schools and industries might make greater progress toward solving the common problem. For the most part, the conception which prevailed at that time as to the function of the foremanship training limited itself exclusively to that of improving the vocational efficiency of such executives.

If support for the above point of view is desired, it may be found in the published statement of the Federal Board for Vocational Education where its interest in foreman training is stated as being two-fold in character, namely, because such training involves a phase of teacher training and second because it involves an important phase of vocational education. Its comment regarding the above statements will be of interest in this connection—"Foremen are employed in industry; hence, any training which either promotes better foremanship in foremen now employed or which prepares individuals for foremanship is a legitimate part of a vocational training program. In the development of vocational training in this country the training of technicians has been provided for many years through technical institutions and depart-



ments in engineering colleges. The methods and devices for training the craftsman and the worker have also received much attention during the last fifteen years. It is only recently, however, that the strategic position of the foreman has been recognized as being a key man on production, a morale manager, and an instructor. During the last few years the importance of the human factor has become more and more recognized, especially in view of increased labor costs and increasing competition, and it has been further recognized that in this key position the foreman is really the man who determines to a large extent the morale of his men. In view of the foregoing facts it is evident that any complete training program must include training for foremanship."

It appears from the above that according to the earliest conceptions of foremanship training officials looked upon it as one more or less divorced from other phases of the Vocational Education program, one not very closely related to these other phases, and, in fact, not at all essential to their welfare. It was not until the part-time school laws became generally operative that school men began to see the strategic position that the foreman occupied in the necessarily co-operative program of putting across part-time education. This is far from saying, however, that the majority of school men have had this vision. The fact is many, if not the majority are still blind to the necessity of establishing immediate and effective contacts with the executives in industry who inevitably come into close contact with the part-time education program by reason of their close relationship to the boys and girls who make up the part-time classes.

Whenever I try to contemplate the magnitude of the possibilities of establishing the right kind of co-operative arrangements between schools and industries I find it impossible to exclude the foreman from the plan, for it is he who can make or break the plan however worth while and far reaching in effect it may be. He it is who holds the key, if there be one, to the effective working out of such plans. It follows, therefore, that if he is not included and is not fully aware of his place in the scheme and of what the plan calls for, what its objectives are, etc., then of necessity the whole scheme is endangered.

In this connection I want to digress one moment for the purpose of calling attention to the all important work being carried on by a committee known as the Committee on Industrial and Public School Relations. To what a degree this committee will be able to effect a closer relationship between

those now more or less estranged institutions it is impossible to say. Their progress to date, however, leads one to believe that it is only a matter of time until they will have achieved what has hitherto seemed impossible of achievement. Certainly no one in the field of Vocational Education should remain uninformed regarding the activities of this committee.

I emphasize this because, in my judgment, the attitude of mind represented by this committee is the core around which a philosophy of education of the desired type will eventually be built. That this anticipated point of view will involve in its plan the key man in industry goes without saying and that it will endeavor to work out ways and means of effecting the vital relationships referred to above is something that we may all look forward to with hope and confidence.

It may not be out of place at this time to say that my contact with this type of work, as well as with the regular school work of vocational character, has fully convinced me that in proportion as directors and supervisors of vocational education establish and maintain close and effective contacts with industry to a like degree, other things being equal, are they competent to put across real educational programs. You show me the director or supervisor of vocational education who gets the glad hand or its equivalent as he passes from plant to plant and from one part of the plant to another part for the purpose of looking after the interests of his pupils and I will show you the supervisor who in nine cases out of ten is doing a first class job. Conversely you show me the man in a supervisory job who is not known and liked by the men for whom his pupils work day after day, in other words the foreman, and I will show you the supervisor who is having difficulty in getting his work done in a satisfactory manner.

It is scarcely necessary following this expressed point of view for me to add that, in my judgment, foremanship training has as one of its most important functions the building up of the right kind of attitude on the part of the foreman toward the schools, and, I trust, the gradual adjustment and adaptation of certain types of school work in the direction of meeting more adequately the needs of those who work with and for these foremen.

I cannot close without voicing a conviction that we are at present, so to speak, only taking our first steps in the carrying out of the Vocational Education program. That in a few years from now we shall not think it anything unusual for persons, even adults to come back to school or, better yet,

for the school to be taken to them in order that they may prepare for and merit further promotion. It merely remains to perfect the machinery for bringing this to pass. It is not at all difficult, as I view it, to see what an important part in this program foremanship training may and should play. In fact, I fail to see how we can possibly bring about the desired co-operation between the schools and industries, a co-operation which, according to most recent developments, will involve the taking care of pupils not merely on a four-hour-a-week basis but on a half-time basis. For this is unquestionably the end toward which we are going. Social thinking will no longer permit us to play at democracy in educational service as we have been doing. More and more are advanced thinkers coming to accept the position that the schools are for all instead of for the favored few and that civic and economic quality as well as political quality are vital to the existence of our democratic type of government. According to my way of looking at it, this reorganized and thoroughly democratized program will have something of value for everyone, although this is far from saying that every kind of educational service will be attempted by the public schools. I for one believe that certain types of education service may best be carried on by industries. This new program will consider the needs of all and how those needs may best be met. It will be no respecter of persons, neither will it allow age, inclination, or inherent capacity to cause it to swerve from its goal, i. e., of service to all. Thirty-year-olds will receive consideration the same as 13-year-olds. We shall eventually realize what we now but faintly realize, namely, that this is a unified job—one which concerns all and involves all; that in fact it is such a large job that not merely the schools but the employers of the young people and the parents must take an active part in the solution, the type of job that only the most intelligent type of co-operation will make possible of solution.

It is in the light of this type of social philosophy, I repeat, that I ascribe to foremanship training an extremely vital and important place in the whole vocational education program; and this means, as I see it, that through some procedure we must gradually come to the point that foremen see clearly what we are trying to do and what our problems are and that we become equally well informed regarding their problems. If we can accomplish this—and there is no question regarding the possibility in my mind,—we shall then have reached the place where the kind of a democratic program of education

I have had in mind and have attempted to indicate may be carried through with results that could not possibly be otherwise obtained. Let us hope that each of us shall have the opportunity to play an important part in bringing this to pass.

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## THE RELATION OF INDUSTRIAL ARTS TO THE VOCATIONAL INDUSTRIAL EDUCATION PROGRAM

HARRY E. WOOD

DIRECTOR VOCATIONAL EDUCATION, INDIANAPOLIS, INDIANA

A number of years ago I was scheduled to appear on the program of this organization then known as the Western Drawing and Manual Training Association. It was my first public appearance before the Association and consequently I devoted a great deal of time to the preparation of my paper. On the day of my appearance imagine my consternation when the speaker preceding me talked on the same subject, but from the opposite angle to my point of view. For a moment I was nonplused. I hardly knew what to do but decided to proceed and advance my own views, whispering to myself that I had just as much right to my opinion as the preceding speaker had to his. It was a good meeting because we started some discussion.

When the chairman of this section asked me to appear before this round table and discuss the subject which he has announced, I agreed to do so for I had some ideas on the subject, ideas not altogether new, but ideas nevertheless. Strange as it may seem, this same individual who years ago stole my "thunder" as far as subject was concerned, presented a magazine article in a current issue, not only stealing my subject but setting forth my ideas as well. I am not telling you what I said to myself when I hastily scanned his article. It would bear repeating here but it is not necessary to provoke your laughter. My feelings this time were not those of resentment. They were exactly the opposite for the scanning of this article made me "puff up" my chest and say to myself, "Well, I guess I am not so far wrong after all," for the writer had agreed with me on all points and that writer is a big man in the educational field today. What I say to you may sound as though I had cribbed from this magazine article but I assure you that if any cribbing has been done Arthur Payne has been reading my thoughts and put them on paper.

From time to time different individuals have tried to determine just what is meant by industrial arts, manual training, manual arts, industrial education, vocational education, pre-vocational education, etc. In the main, we are all agreed on the objectives for these different kinds of work but sifted down to detail we may have different opinions.

I have always thought of education as grouped under three heads, i. e., general education, pre-vocational education and vocational education.

**General Education—**

That kind of an education the primary aim of which is to fit one to live as a citizen; that which will give one poise, culture and a knowledge of things in general, that which will prepare one to be an intelligent consumer, in fact a liberal education without specific aim or purpose.

**Pre-Vocational Education—**

That kind of an education which will more directly lead one into an experience which will acquaint him with the fields of activity open to the workers of the world.

**Vocational Education—**

That kind of an education which fits one definitely for employment.

For many years we have had various forms of activity work in the schools and when we come to analyze the situation it is hard to determine to just what class this activity work belongs. The same teacher, with the same student, in the same shop or school room, with the same tools and materials, may be giving vocational education, pre-vocational education or general education. This leads one to believe that it is the attitude of mind or the ultimate use to which the knowledge given is to be put which determines what kind of an education it is.

Under these three groups of education just where can we place industrial arts? Before we can decide this we must be agreed as to what we mean by industrial arts.

To start you thinking and to arouse discussion I shall affirm that industrial arts belongs to the "general education" group. It includes the work spoken of as manual training, manual arts, craft work, hand work, etc. The object of having such work in the schools is to eliminate the abstract and meaningless and make concrete some of the general education problems.

In this world we all are consumers. The consumer is always dealing with concrete things. When he buys he buys something. Industrial arts instruction in the schools should so

train students that tools and materials can be manipulated just as readily and with as much precision as can words and figures. The result sought, however, should be that which is happening inside the student's head and the control he is able to exercise over his movements, rather than the concrete project which he is able to create through the manipulation of tools and materials.

What the best medium, through which to work should be, is a debated question. There are those (and there are many, too many) who believe that our wood working type of manual training is all sufficient to meet the needs of manipulative work for general education purposes. There are those who say nothing can be compared to printing as a general educational medium. For the same reason you find advocates of sheet metal work, upholstering, electricity and similar work. There are those who advocate a somewhat equal balance on all these subjects and I am glad to say this group is steadily gaining converts and all over the country we see an extreme interest in the so-called general shop, and courses of study which are giving experiences in a variety of crafts.

Whether it be given as wood work, sheet metal, printing, upholstering or electricity, experiences of some kind with tools and materials have proven worth while as a general educational medium and such work is here to stay. For the encouragement of those teachers who are classified as manual training instructors, I would say yours is by far the larger field of endeavor for we are all consumers, at least we express our taste in selecting, combining or arranging material things. The industrial arts instruction offered today functions specifically for all of us regardless of our vocation, while the vocational work is divided up into so many avenues that we have barely scratched the surface. It is probable, because of our inability to establish facilities approximating those found in the vocational field, that it will be many years before we can expect to do the work adequately.

Looking forward over the panorama of vocations practiced today, the adolescent youth is bewildered. Perhaps because of some personal or other influence he may have definite ideas as to what vocation he wishes to follow, but he never stops to study his physical and mental fitness for the chosen field. He sees only the job, highly colored by this influence. Too often we see by the wayside many "failures" trying to regain their feet and get a new start after falling off the conveyance which they thought would take them into their chosen field. To eliminate these mistakes our schools

have been amply justified in establishing so-called pre-vocational courses, the specific aim of which has been to give the students a sampling experience, highly impregnated with vocational information, in a variety of crafts, and to afford experiences approximating those actually found in the vocation. Through such courses the student has the opportunity of discovering himself, or at least his ability, and the teacher has the opportunity of discovering the student's interests. With the proper manipulation of these two he may be more nearly led to the correct choice of a vocation.

When one reaches that place in life when he has definitely made up his mind (either by guess or by a try-out period) as to the vocation he wishes to follow, then vocational education can specifically train him or advance him. We must not fail to recognize the fact that vocational education does not alone mean the development of skill. We must understand that coupled with the training for skill must come a knowledge of things related to the particular field. This related work must embody the social aspects such as the importance of the occupation, the conditions of employment, the hazards both physical and moral, etc., as well as the knowledge of tools, materials and processes.

In setting up a program we must have an objective. As I have already indicated if our problem is,—given, a shop, a teacher, a pupil, an equipment and materials,—the answer depends upon the use made of them and the objectives ahead. If the industrial arts program has for its objective general education, the experience offered should be wide in character with emphasis upon the informational side. Since the vocational education program has for its objective the job, the experience offered should be specific both in technique and in information.

As our schools are now organized too many so-called vocational departments are nothing more than industrial arts departments. Too often any form of hand work is classed as vocational. My answer to the question put in the subject is that there is only one point of difference between the two and that is, aim or objective. If the objective is the JOB,—job conditions, commercial practice, commercial standards and commercial speed, must ever be held before the student. If the objective is GENERAL EDUCATION THROUGH INDUSTRIAL ARTS, that place in the community to be occupied by the individual, must be held up before the student, and all the work given should lead to his broad development for that place.

## CURRENT CRITICISM

WILLIAM McANDREWS

SUPERINTENDENT CHICAGO PUBLIC SCHOOLS

The first and most important criticism is the one which has been growing more and more audible during the last five years; and that is the excessive cost of education. It seems a hardship to employ a man as teacher of a particular subject in the public schools and expect him in addition to planning his line of work and carrying it out, to also have to become a preacher and urge the necessity of the maintenance of that work. And there is resentment among teachers when a school system makes it necessary for him in addition to his regular work to have to preach education to the people.

For every logical theory of public education reverses that process and makes us assume that the American people themselves are the most active in their acceptance of education. It is their job to furnish the means that will carry education on. I think that when you come to look at other lines of work you will find that those that are the most active in the work are expected to be the most active in their perspective regarding it.

If you were persons engaged in the manufacture of an automobile you would at every opportunity tell people of the advantages of that particular automobile. If you were persons engaged in the management of churches or in the carrying out of bible instruction—that one also is one of our great businesses—you would every Sunday urge upon people the advantages of religious instruction. But whether logical or not, certain organizations are criticizing your work; and the time has come in the vocational training when, if we are going to hold our own, it is necessary for us in our work to put an end to this financial criticism against the public schools. One of the most effective answers to the Chambers of Commerce and the other organizations who are criticizing us is the graphic which shows by figures and then by those diagrams which appeal immediately to the eye the actual facts with regard to the government of the schools. Your organizations, your groups, your superintendents, and your officials should have brought up to date every year short, crisp, readable pamphlets which show the entire amount of money expended for public service in your state, the amount which goes to schools and education in general, and the amount of money which goes to this particular branch of education, which



amount is usually inadequate. When the thing is exposed by a graphic chart of this kind, it is always a surprise to the critic what an economical amount of money is expended.

Then there is another argument you can use against your critics which everyone knows but which is frequently forgotten; and that is the actual value in purchasing power—the nominal size of the payrolls in terms of the purchasing power of money. You remember how in the fifth grade we learned about the fraction; there were two ways to decrease the amount of the fraction. One was to increase the divisor, and the other was to decrease the denominator. And when your salaries have been increased, as has been the case since the war, it can be shown that the increase of salaries of the teachers from \$1,500 to \$2,000 a year is an increase of a certain percentage. Then why didn't we reduce it to what it was? Because at the same time the denominator, which is what it cost to pay your food, has increased a percentage which is so much higher than what it cost when you got \$1,500 a year to something like \$2,000 a year. And when your salary has been increased to something like \$3,000 you are worse off than you were before. You are like the policeman who took an examination for Civil Service in our town, and they gave him the following problem: If you buy an object for ten dollars and sell it for nine dollars, do you gain or lose? His answer was, "I would lose in dollars, but I would gain in sense."

There isn't any doubt but that the average person engaged in teaching in the United States during the past five years has lost in dollars, and perhaps gained in sense. But the persons who are making this tremendous howl with regard to salaries and the cost of education—have they lost in dollars and gained in sense? It therefore becomes the duty of this organization and others engaged in educational work to increase sense in the community. We must end the perpetual slogan of fads and frills.

What is a fad? A fad is a hobby. It is the hobby of the school system of the United States that certain things other than reading, writing, and arithmetic are trivial... A frill is something without which the garment is incomplete. And the introduction of music and art in the public schools is something that is giving it the beautiful finish.

I am a fad and a frill. And I glory in it. And if it comes to the question of losing some of the verities and the fads and frills, I'll love the verities. Take the difference between mathematics and music. Music is something that from the very origin of mankind has enabled him to bear some of the

burdens of life. But suppose I am going to send you into battle and say to you, "Now repeat the multiplication table of nines."

But you can't use that argument when it comes to a hard-headed business man. But there is a nice proposition to put to him and that is this: Who put them in? The superintendents who made education and made it compulsory to teach mathematics to all the people? Look through your history of the United States. People seem to think that this education is something new; but when you look into your histories you will find men like Jefferson, Washington, Adams, Monroe, and DeWitt Clinton back of it. Those men were statesmen. And they said that in order that this republic might endure we must make it a public, not a private concern and a part of the government system, and for the same aims as the government itself. And when these statesmen wrote the Declaration of Independence—you know who wrote it—they issued a bill of rights. You will remember that over in Virginia they started with a plan. Jefferson wrote it. And they said, "They are entitled to life, liberty, and the possession of property." And so they are.

Ideas of prosperity differ; but no states have ever denied that the three R's are dependent upon each other. They are happy countries where the children can read and write and spell; and conversely, those are unhappy where they can not.

And where does prosperity come from? Look at Spain and at France. Countries about the same size and a pretty evenly divided distribution of material. Spain with its rich climate and its mineral resources; France with its fertile valleys, its vineyards, and its farms. And look at the relative condition of those countries. The per capita wealth of France is seven or eight times that of Spain.

Compare Belgium with that little country to the north of it, a country that is nothing but a mud bank. But that country has been a country where for many years public education has been at a high point. Holland is prosperous.

Compare our own country to our neighbor on the south, Mexico, a country flooding oil, and where if you plant a fence you must keep trimming it to keep it from blooming. But since 1835, with our different systems of education, look at the people. Here the people prosper and are intelligent; there the people suffer all the time because of ignorance; population is decreasing, and disease is prevalent.

Or you may compare two towns. Take one with a life interest in its schools, and compare it to one where Scotch-

men or others get on the School Board, and what do you find? In the former the town looks attractive, the newspapers are alive, their banks have good deposits, and their hotels are turning away guests. In your other town, with its schools neglected, its banks fail, and you will have before you an example of what education does for the prosperity of the country.

It is not due to any chance, as I think I have demonstrated, that we have this prosperity. We taught you to read; we taught you to figure; and have you forgotten now where you got all this? And will you stand in the way of development and progress by stopping the means of support for those who are responsible for this prosperity and civic foresight? I have yet to see a group of competent men who could deny all this. They invariably say, "Yes, yes. That is so." The thing today is to call to the attention of those critics who continue to call us fads and frills that we are not the people who put them there. We are not the people who put the new fads and frills into the schools. Who put manual training or pre-vocational training into the schools? It was put in by merchants and citizens of communities who thought it was desirable for the town. Who put music into the schools? It was not put into the schools by the music teachers, but by the parents of children who wanted them to know a little more than reading, writing, and arithmetic. Then some little two by four howler kicks about music teachers in the schools.

Then somebody gets up and kicks about having a shop in the school. Every year we hear this cry. Our high schools are costing too much. There is too much money spent educating the children. Lord bless you, we don't furnish the children! We can't stop the parents from sending their children to be educated; they are the people who are insisting that we shall have in our high schools the future citizens of our country. They realize that a child thirteen years of age is not educated. The legal age before a person can vote is twenty-one.

Therefore, dearly beloved, let us not be disheartened with well-doing. For in due season we shall convert our critics to a realization of the fact that they are.

I have nine hundred and six other criticisms to meet; but I have promised your trusted chairman that I would stay within the time limit. But your critics are like the man in the insane asylum who pounded himself with a hammer; and when he was asked why he did it he said, "Because when I stop it feels so good."

## BUSINESS MEETINGS

MINUTES OF BRIEF BUSINESS MEETING HELD  
ON TUESDAY, MAY 6, 1924, AT

DAYTON, OHIO

Upon request of President Vogel, letters of greeting from the Eastern Art Association and Superintendent Randall J. Condon of the Cincinnati Schools were read. A committee on Resolutions consisting of Mr. Charles A. Bennett, Miss Lillian Weyl, and Mr. Otto F. Ege were appointed by the president.

On request of the president, the secretary read the request of the Council for the revision in the By-laws. The council recommended the revision of Article 3 of the By-laws to read as follows:

### MEMBERSHIP AND DUES.

#### Section I.

There shall be two classes of memberships. Active and student.

#### Section II.

(a) Active Members shall have all the privileges of membership including voting at all business meetings.

(b) Student members shall have the privilege of attendance at all meetings of the Association and receive a copy of the Annual Report Bulletin.

#### Section III.

(a) Active members shall pay an annual membership fee of two dollars. (\$2.00) etc.

(b) Student members shall pay an annual membership fee of one dollar (\$1.00).

Old Section II shall become Section IV.

After a lengthy discussion the amendment was adopted with the following change in Section II-B. Student memberships shall be confined to persons actually enrolled in a regular course for graduation at schools which prepare for work along the lines in which the Association is interested and shall have, etc.

The secretary stated that this be brought to the attention of the Convention at this time in order that the members could consider the matter before the regular business meeting on Friday.

The president announced that nominations were in order for members of the Nominating Committee. The following were nominated: Miss Myrtle Irons, Minna Volk, Jane Betsy Welling, and R. C. Woolman. In each case the nominations were seconded. A motion to close the announcements was seconded and carried. The election resulted as follows: total number of votes cast, 370; Mr. Woolman received 106, Miss Irons 99, Miss Welling 91 and Mr. Volk 74. Mr. Woolman, Miss Irons and Miss Welling having received the highest number of votes were elected members of the Nominating Committee.

L. R. ABBOTT, SECRETARY.

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MINUTES OF THE FINAL BUSINESS SESSION HELD  
FRIDAY AFTERNOON, MAY 9th,  
DAYTON, OHIO

The business session was called to order by the president, Mr. Vogel, at the close of Mr. Beneker's address of the afternoon. The secretary presented the report of the council as follows:

Article 2, Section 2, of our By-laws provides that the council shall report to the Association at its annual business meeting the financial condition of the Association. In compliance with this by-law the Council submits the following report:

Receipts and Disbursements up to April 30, 1924 were as follows:

Cash on hand September 1st, 1924 .....	\$1,358.75
Membership Dues (1923) .....	31.00
Subscriptions (1923) .....	31.00
Advertising (1923) .....	105.00
Sale of Reports .....	14.00
Membership Dues (1924) .....	135.00
Subscriptions (1924) .....	135.00
Interest on Bond (July, 1922—\$10.00; January, 1924—\$10.00) .....	20.00

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Total Receipts ..... \$1,829.75

### DISBURSEMENTS

**Publications:**

Printing Membership Cards (Vogel).....	\$.....9.80
Printing Annual Reports (1923) .....	906.01
Printing Pre. Ann. Folder No. 1 .....	113.23
Printing Com. & Adv. Letters .....	40.53
Printing No. 2 Bulletin .....	165.55
Printing No. 3 Bulletin .....	150.35
Printing No. 4 Bulletin & Stationery .....	204.30

Postage, Telegrams, Clerical Assistance, etc. ....	145.00
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<b>Total Disbursements .....</b>	<b>\$1,734.77</b>
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Cash on hand at date, \$94.98.

Amount due for advertising, (1924), \$650.00.

Bringing this report up-to-date and estimating the situation as it will be on September 1st, we find as follows:

Cash on hand April 30, 1924 .....	\$.. 94.98
Memberships (350) .....	700.00
Exhibitors .....	1,200.00
Sale of Reports .....	10.00
Advertising .....	650.00
Interest .....	20.00

<b>Total Receipts .....</b>	<b>\$2,674.98</b>
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### DISBURSEMENTS

Program .....	\$ 700.00
Sec. Office .....	300.00
Round Tables .....	75.00
Printing M. Bul. & A. Report .....	1,200.00
Report of Meeting .....	400.00
Pres. expense .....	50.00

\$2,725.00  
2,674.98

<b>Deficit .....</b>	<b>\$.. 50.02</b>
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You see this would indicate that we will have expended more money than we will have received for the Dayton Convention.

Now what can we estimate that our receipts and disbursements are likely to be for the coming year? After very careful consideration the Council has adopted the following budget:

EXPENDITURES		RECEIPTS	
Printing .....	\$1,800.00	Membership (750).....	\$1,500.00
Badges .....	10.00	Advertising .....	700.00
Program .....	800.00	Sale Reports .....	20.00
Exhibit .....	150.00	Exhibits .....	1,220.00
Ed. Bd. ....	200.00	Interest .....	20.00
Pres. Office .....	50.00		
Sec. Office .....	300.00		\$3,460.00
Misc. ....	150.00		
<hr/> \$3,460.00			

As we look back over the records, we will find this is our situation; this Association has been in existence thirty years. For the last ten years we have been very consistent in our membership. Our members running from 525 to 625. During this time, however, the number of people who are vitally interested in the work represented by this Association have increased tremendously. Why have not the memberships in our Association increased proportionality? Answer: Each individual member of this Association has not been sufficiently alive to recognize the necessity of selling the benefits of this Association to their friends who are engaged in these lines of work.

If we are really going to function as we should in this territory we must arouse ourselves and sell the Association to our friends.

The council has had under consideration the selection of a meeting place for next year. The invitations from Des Moines, Kansas City, St. Paul, and Memphis have been carefully considered and after due deliberation the Council has voted unanimously to accept the invitation of Memphis, Tennessee, and our 1925 Convention will be held in Memphis, Tennessee.

The Association owes a great deal to its commercial friends. We are delighted to have them with us; we would like to receive their suggestions and we feel that if they could be represented on the governing body of the Association, we would all be benefited thereby. The Council, therefore, recommends that a revision of the constitution be considered providing for the election, by the council, of a representative

of the commercial interests to sit with them on the council with the privilege of discussion and vote; i. e. equal privileges with other members of this body.

What is the Council doing to assist the members to sell the Association to the people who should be interested with us? Let us state that since the first of last June printed matter has been going out through the mails, spreading publicity all over our territory. Let us enumerate as follows:

On June 15th, Membership Bulletins .....	800 copies
In October the Annual Reports .....	600 copies
On February 15th, Preliminary Announcements.....	3500 copies
March 5th, Bulletin .....	2500 copies
March 15th, Bulletin .....	2500 copies
April 5th, Bulletin .....	2000 copies
April 20th, Preliminary Program .....	2000 copies

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Making a total of .....12,500 copies

This printed matter going to a select list of people who should be counted in our membership.

Is the membership getting its money's worth? The Council finds that the Association spends \$5.80 for every \$2.00 membership paid; i. e. each member secures printed matter which costs the Association \$5.80 per member.

This Dayton Convention has been one of the largest that the Association has ever held. The exhibits have been especially fine; both commercial and school. The arrangements made by the Dayton people could not have been improved. The housing facilities in this building have been admirable to meet our needs. We are sure no member present will return home without feeling that the contacts made, and the talks heard have made the Convention very worth-while.

The Council bespeaks the hearty co-operation of every member of the Association in its endeavor to carry forward and enlarge the influence of your Association.

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## SECRETARY ABBOTT RETIRING FROM DUTY

RESOLVED that as Mr. L. R. Abbott has for the past six years served this organization faithfully and efficiently as Secretary-Treasurer and has unstintingly devoted his time to the affairs of this Association with the result that success has crowned our work, we, the members of the Council of the Western Arts Association express our deep regret that because of pressure of other business he finds it impossible to



continue in the office he has so well filled; Further that we extend to Mr. Abbott our most sincere appreciation of the service he has rendered: Further in testimony of this noble service to the association, this record is to be placed in the minutes of our meeting.

On motion duly made and seconded the report of the Council was accepted and ordered filed.

The report of the Resolutions Committee was called for by the President. Mr. Charles A. Bennett, chairman of the Resolutions Committee, presented the report of his committee which follows:

Whereas: the convention of the Western Arts Association held in Dayton, Ohio, May 6th, 7th, 8th, and 9th, 1924, has been one of the most successful and enjoyable in the history of that organization, be it

RESOLVED—(1) That a special vote of thanks be and is hereby extended to the president of the Association, William H. Vogel, to the Secretary, L. R. Abbott, and to the other officers and the committees associated with them, for their efficient work in behalf of this convention.

(2) That the Association extend its thanks and congratulations to Paul C. Stetson, Chairman of the local executive committee; to Frank Stanton, Chairman of the local exhibit committee; to Miss Susan I. Odlin, Chairman of the local membership committee; to Miss Elizabeth V. Kennedy, Chairman of the local publicity committee, and to all the other individuals and committees co-operating with these chairmen, for their excellent service, without which the convention could not have been a success.

(3) That hearty thanks be extended to the newspapers of Dayton for their very exceptional service in giving preliminary publicity, reporting the several events of the convention, and making adequate announcements of items on the program.

(4) That the Board of Education of Dayton and the National Cash Register Company be thanked for the use of halls and buildings in which meetings were held.

Whereas: Ira Samuel Griffith, professor of industrial education at the University of Wisconsin and a former president of the Western Arts Association has passed out of this life, and

Whereas: Mr. Griffith occupied a very high place in the respect and affections of this Association, and was regarded as one of the very foremost men of the entire nation in the field of teacher training for industrial education. Be it

**RESOLVED**—That we profoundly regret the loss of so valued a member and we extend our sympathy to his wife and family.

Signed:

Lillian Weyl,

Otto Ege,

Chas. A. Bennett, Chairman.

On motion duly made and seconded the report of the Resolutions Committee was accepted and ordered filed.

### AUDITOR'S REPORT

I have recently checked and returned the records of the Western Arts Association, which have been kept exceedingly well.

Signed:

W. Harold Gosset,

Indianapolis, Indiana.

February fifteenth, 1924.

A report from the Design Committee was called for. Miss Hayden, Chairman of this committee requested that the committee be continued with the hope of being able to accomplish their work before the close of another year.

The report of the Nominating Committee was next called for. The secretary read the committee's report, which follows:  
For President ..... Frank C. Stanton  
For Vice President ..... Mary C. Scovel  
For Auditor ..... M. J. Sherwood  
For the Council ..... William H. Vogel

Signed:

F. C. Woolman, Chairman,

J. B. Welling,

Myrtle M. Irons.

On motion duly made and seconded the report was received and the secretary instructed to cast the ballot of the Association for the officers named. The secretary announced that the following officers had been elected:

Mr. Frank C. Stanton, Dayton, Ohio ..... President  
Miss Mary C. Scovel, Chicago, Ill. .... Vice President  
M. J. Sherwood, Kalamazoo, Michigan ..... Auditor  
William H. Vogel ..... Member of the Council for five years

On the call for further business, the secretary stated that at a special business meeting, held during the first part of the week, a revision to the by-laws was proposed. This was done in order to make it possible to bring up the matter of revising the by-laws at the present business session. He presented the revision suggested which was as follows:

Recommend revision of Art. III of By-laws to read as follows:

**Membership and Dues.**

**Section I.**

There shall be two classes of memberships. Active and student.

**Section II.**

(a) Active members shall have all the privileges of membership including voting at all business meetings.

(b) Student members shall have the privilege of attendance at all meetings of the Association and receive a copy of the Annual Report Bulletin.

**Section III.**

(a) Active members shall pay an annual membership fee of two dollars. (\$2.00), etc.

(b) Student members shall pay an annual membership fee of one dollar (\$1.00).

Old Section II shall become Section IV.

After lengthy discussion the amendment was adopted with the following change in Section II-B. Student membership shall be confined to persons actually enrolled in a regular course for graduation at schools which prepare for work along the lines in which the Association is interested and shall have, etc.

Mr. Bennett presented a resolution which was passed unanimously at the Art Round Table and moved that said resolution be adopted by this Association. The resolution is as follows:

**RESOLUTION PROVIDING FOR A NATIONAL  
COMMISSION ON ART EDUCATION**

WHEREAS art is increasingly more important as a factor in the economic and cultural life of the people of the United States of America, and

WHEREAS at the present time there is great need of (a) more generally accepted statements of aims and means in art education, (b) a clearer differentiation between the kinds of instruction which should be given in the several types of schools in the educational system, (c) a more just valuation of art instruction in terms of credit for high school graduation, for college entrance, and for a college degree, and (d) a comprehensive study of the preparation of teachers of art in the several types of schools, there, be it

RESOLVED that it is desirable to establish a National Commission on Art Education, representing the several organizations interested in art instruction which shall study the problems of art education and issue reports from time to time; and further be it

RESOLVED that the chairman of the Committee on Training Teachers is hereby authorized and instructed to take such steps as may be necessary to form such a commission, of which said chairman shall be a member, and that in the process of forming, said commission each of the following organizations be invited to designate three of their members to serve on said commission:

Western Arts Association,  
Eastern Arts Association,  
National Federation of Arts,  
College Art Association,  
American Institute of Architects.

It being understood that said commission shall have full power to elect its own officers, provide such sub-committees as it may see fit, and bring to its assistance such individuals or organizations as it may see fit in order to carry out the purpose for which the commission is established.

As a committee of commissioners from Western Arts Association the president appointed Miss Mary C. Scovel, Head of the Teacher Training Department, Art Institute of Chicago, the chairman of the committee, and Mr. Wm. G. Whitford of Chicago University, and Miss Bess Eleanor Foster, Supervisor of Art, Minneapolis.

After a lengthy discussion it was moved and seconded that the resolutions be adopted and that the out-going president be empowered to appoint the committee called for in the resolution.

The president requested Miss Moore of Memphis to rise and extend greetings from Memphis, which she did requesting all who were in attendance at this meeting to be sure to be present next year at Memphis.

The secretary stated that before the meeting adjourned he would like, as he was retiring from the office of Secretary-Treasurer, to express his appreciation of the hearty co-operation that the Association had given him.

On motion duly made and seconded the meeting adjourned at 5:00 o'clock.

Signed:

L. R. Abbott, Secretary-Treasurer,  
Western Arts Association.

COMMERCIAL EXHIBITORS AT DAYTON  
CONVENTION

Binney and Smith Co. ....	41 E. 42nd St., New York City
Stanley Rule and Level Co. ....	New Britain, Conn.
Bruce Publishing Co. ....	Milwaukee, Wis.
Gregg Publishing Co. ....	Chicago, Ill.
The Prang Co. ....	Chicago, Ill.
Favor, Ruhl and Co. ....	Chicago, Ill.
Devoe, Reynolds Co. ....	Chicago, Ill.
E. H. Sheldon Co. ....	Muskegon, Mich.
Abbott Educational Co. ....	Chicago, Ill.
Walbrunn-Kling Co. ....	Chicago, Ill.
Manual Arts Press ....	Peoria, Ill.
S. C. Johnson and Son ....	Racine, Wis.
Joseph Dixon Crucible Co. ....	Jersey City, N. J.
Mentzer, Bush Co. ....	Chicago, Ill.
American Type Founders Co. ....	Jersey City, N. J.
Rike-Kumler Co. ....	Dayton, Ohio
Henry Disston Co. ....	Philadelphia, Pa.
Waldcraft Co. ....	Indianapolis, Ind.
Practical Drawing Co. ....	Chicago, Ill.
American Crayon Co. ....	Sandusky, Ohio
Milton Bradley Co. ....	Philadelphia, Pa.
Frederick Post Co. ....	Chicago, Ill.
Simmonds Saw and Steel Co. ....	Fitchburg, Mass.





